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O R N A M E N T S.

By JAMES GIBBS.

The SECOND EDITION.

L O N D O N :

Printed for W. INNYS and R. MANBY, at the West End of St. Paul's;  
J. and P. KNAPTON, in Ludgate-Street; and C. HITCH, in Pater-  
noster-Row. MDCCXXXIX.



B O O K

A R C H I T E C T U R E

CONTAINING

D E S I G N S



B U I L D I N G S

AND

O R N A M E N T S



BY JAMES GIBBS

The Second Edition.

L O N D O N :

Printed for W. Lacey and R. Mansel, at the West End of St. Paul's Church, in London, and C. Mansel, in London.



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TO HIS GRACE

J O H N

Duke of *Argyll* and *Greenwich*, &c.

One of His MAJESTY'S most Honour-  
able Privy Council, Colonel of the  
QUEEN'S own Royal Regiment of  
Horse, General of the Foot, Master  
General of the Ordnance, and Knight  
of the most Noble Order of the  
Garter.

My LORD,

THE early Encouragement I re-  
ceived from Your Grace, in my  
Profession, upon my Return from *Italy*,  
and the Honour of Your Protection  
ever



## DEDICATION.

ever since, give Your Name a just Title to all my Productions in this kind.

AS several of the Designs here exhibited have had Your Grace's Approbation; so Your Patronage will be a sufficient Recommendation to the whole Work.

IT is a particular Pleasure to me that this Publication gives me an Opportunity to declare the real Sentiments of Gratitude and Respect with which I am,

*My LORD,*

*Your GRACE's*

*Most Dutiful and most*

*Obliged humble Servant,*

JAMES GIBBS.



## INTRODUCTION.

**W**HAT is here presented to the Publick was undertaken at the instance of several Persons of Quality and others; and some Plates were added to what was at first intended, by the particular direction of Persons of great Distinction, for whose Commands I have the highest regard. They were of opinion, that such a Work as this would be of use to such Gentlemen as might be concerned in Building, especially in the remote parts of the Country, where little or no assistance for Designs can be procured. Such may be here furnished with Draughts of useful and convenient Buildings and proper Ornaments; which may be executed by any Workman who understands Lines, either as here Design'd, or with some Alteration, which may be easily made by a Person of Judgment; without which a Variation in Draughts, once well digested, frequently proves a Detriment to the Building, as well as a Disparagement to the Person that gives them. I mention this to caution Gentlemen from suffering any material Change to be made in their Designs, by the Forwardness of unskilful Workmen, or the Caprice of ignorant, assuming Pretenders.

B

SOME,



SOME, for want of better Helps, have unfortunately put into the hands of common workmen, the management of Buildings of considerable expence; which, when finished, they have had the mortification to find condemned by persons of Taste, to that degree that sometimes they have been pull'd down, at least alter'd at a greater charge than would have procur'd better advice from an able Artist; or if they have stood, they have remained lasting Monuments of the Ignorance or Parsimoniousness of the Owners, or, it may be, of a wrong-judged Profuseness.

WHAT heaps of Stone, and even Marble, are daily seen in Monuments, Chimneys, and other Ornamental pieces of Architecture, without the least Symmetry or Order? When the same or fewer Materials, under the conduct of a skilful Surveyor, would, in less room and with much less charge, have been equally, if not more, useful, and by Justness of Proportion have had a more grand Appearance, and consequently have better answered the Intention of the Expence. For it is not the Bulk of a Fabrick, the Richness and Quantity of the Materials, the Multiplicity of Lines, nor the Gaudiness of the Finishing, that give the Grace or Beauty and Grandeur to a Building; but the Proportion of the Parts to one another and to the Whole, whether entirely plain, or enriched with a few Ornaments properly disposed.

IN order to prevent the Abuses and Absurdities above hinted at, I have taken the utmost care that these Designs should be done in the best Taste I could form upon the Instructions of the greatest Masters in *Italy*, as well as my own  
Ob-



Observations upon the ancient Buildings there, during many Years application to these Studies: For a cursory View of those August Remains can no more qualify the Spectator, or Admirer, than the Air of the Country can inspire him with the knowledge of Architecture.

If this Book prove useful in some degree answerable to the Zeal of my Friends in encouraging and promoting the Publication of it, I shall not think my time mis-spent, nor my Pains ill-bestowed.

I shall now proceed to give a short Explanation of the Plates as they stand in the Book.

THE



THE Church of St. *Martin* in the Fields, *Westminster*, being much decayed and in danger of falling, the Parishioners obtain'd an Act of Parliament for Rebuilding it at their own charges. The Commissioners appointed therein were pleas'd to make choice of me for Surveyor of that Work; and several Plans of different Forms being prepar'd and laid before them, they fix'd upon the following, as most proper for that Site. There were two Designs made for a Round Church, which were approved by the Commissioners, but were laid aside upon account of the expensiveness of executing them; tho' they were more capacious and convenient than what they pitch'd upon: I have insert'd them likewise in this Book. The Commissioners having sign'd the Plan agreed on, gave me orders to begin the Work; and every thing being ready for laying the Foundation, His Majesty was pleas'd to direct the Right Reverend the Bishop of *Salisbury*, then Lord Almoner, attended by Sir *Thomas Hewyt*, then Surveyor General, to lay the first Stone of this Fabrick; upon which was fix'd the following Inscription;

D. S.

SERENISSIMUS REX GEORGIUS  
PER DEPUTATUM SUUM  
REV<sup>dm</sup> ADMODUM IN X<sup>o</sup> PATREM  
RICHARDUM EPISCOP. SARISBUR.  
SUMMUM SUUM ELEEMOSYNARIUM  
ADSISTENTE (REGIS JUSSU)  
D<sup>no</sup> THO. HEWYT EQU. AUR.  
ÆDIFICIORUM REGIORUM CURATORE PRINCIPALI  
PRIMUM HUIUS ECCLESIE LAPIDEM  
POSUIT  
MARTII XIX<sup>o</sup> AN<sup>o</sup> D<sup>ni</sup> MDCCXXI  
ANNOQUE REGNI SUI VIII<sup>o</sup>

This Ceremony being over, I proceeded with the Building, and finished it in five Years; which, notwithstanding the great Oeconomy of the Commissioners, cost the Parish upwards of 32,000 Pounds. I have given here seven Plates of this Church.

PLATE I.

A Perspective View of it, taken from the South-West Corner, shewing the South Side and West Front, with the Steeple.

PLATE



( V )

PLATE II.

The Geometrical Plan of the Church and Portico, shewing the Disposition of the whole Fabrick.

PLATE III.

The West Front and Steeple.

PLATE IV.

The East End, and the Section from South to North.

PLATE V.

The Section from East to West.

PLATE VI.

The Cieling of the Church and Portico. That of the Church is Elliptical, which I find by Experience to be much better for the Voice than the Semicircular, tho' not so beautiful. It is divided into Panels, enrich'd with Fretwork by Signori *Artari* and *Bagutti*, the best Fret-workers that ever came into *England*.

PLATE VII.

The North Side of St. *Martin's* Church.

PLATE VIII.

The Plan of the first Draught of a Round Church, being 95 feet in Diameter.

PLATE IX.

The West Front and Steeple.

PLATE X.

The North Side.

PLATE XI.

The East End, and Section from South to North.

C

PLATE



PLATE XII.

The Section of the Church and Steeple, from East to West.

PLATE XIII.

The Plan of the other Round Draught, being of the Ionick Order.

PLATE XIV.

The West Front and Steeple.

PLATE XV.

The South Side.

The new Church in the *Strand*, called *St. Mary le Strand*, was the first publick Building I was employed in after my arrival from *Italy*; which being situated in a very publick place, the Commissioners for building the Fifty Churches (of which this is one) spar'd no cost to beautify it. It consists of two Orders, in the upper of which the Lights are placed; the Wall of the lower, being solid to keep out Noises from the Street, is adorned with Niches. I have given fix Plates of it.

PLATE XVI.

The Plans of the Under and Upper Orders.

PLATE XVII.

The West Front, with the Steeple.

PLATE XVIII.

The East End.

PLATE XIX.

The South Side.

PLATE XX.

Part of the South Side upon a larger Scale, to shew the Parts more distinctly.



## P L A T E XXI.

A Perspective of the whole Building, shewing the South and West Fronts with the Steeple. There was at first no Steeple designed for that Church; only a small *Campanile*, or Turret for a Bell, was to have been over the West End of it: But at the distance of 80 feet from the West Front there was a Column, 250 feet high, intended to be erected in Honour of Queen ANNE, on the top of which her Statue was to be placed. My Design for the Column was approved by the Commissioners, and a great quantity of Stone was brought to the place for laying the Foundation of it; but the thoughts of erecting that Monument being laid aside upon the Queen's Death, I was ordered to erect a Steeple instead of the *Campanile* first proposed. The Building being then advanced 20 feet above ground, and therefore admitting of no alteration from East to West, which was only 14 feet, I was obliged to spread it from South to North, which makes the Plan oblong, which otherwise should have been square. I have given two Plates of another Design I made for this Church, more capacious than that now built: But as it exceeded the dimensions of the Ground allowed by Act of Parliament for that Building, it was laid aside by the Commissioners.

## P L A T E XXII.

The Under and Upper Plans of the Two different Orders of the second Design.

## P L A T E XXIII.

The West End.

*Marybone* Chapel was built at the charges of the Right Honourable the Earl and Countess of *Oxford*, for the Accommodation of the Inhabitants of the new Buildings in *Marybone* Fields. It is a plain Brick Building, except the Portico, Coines, Door-Cases, and the *Venetian* Window. The Cieling is handsomely adorned with Fret-work by Signori *Artari* and *Bagutti*.

## P L A T E XXIV.

The North Side, with the Plan in small.

P L A T E



PLATE XXV.

The West Front, and the Section from South to North.

The Church of *Allhallows* in *Derby* is a very large Fabrick, joined to a fine Gothick Steeple. It is the more beautiful for having no Galleries, which, as well as Pews, clog up and spoil the Inside of Churches, and take away from that right Proportion which they otherwise would have, and are only justifiable as they are necessary. The plainness of this Building makes it less expensive, and renders it more suitable to the old Steeple. I have given two Plates of it.

PLATE XXVI.

The South Side, and the Plan in small.

PLATE XXVII.

The East End and Section.

PLATE XXVIII.

The Steeple of *St. Clement Danes*, which is built upon an old Foundation, at the charges of the Parishioners. That part which is shaded is the new Addition, and that in Lines is the West End of the Church, and the Vestry. The Plan of the Steeple is added on this Plate.

PLATE XXIX, XXX.

These two Plates contain Six of many more Draughts of Steeples made for *St. Martin's Church*, with their Plans.

PLATE XXXI.

Five Draughts of Steeples made for *St. Mary le Strand*, with their Plans. Steeples are indeed of a Gothick Extraction; but they have their Beauties, when their Parts are well disposed, and when the Plans of the several Degrees and Orders of which they are compos'd gradually diminish, and pass from one Form to another without confusion, and when every Part has the appearance of a proper Bearing.

PLATE



( X )

PLATE XXXVII.

The Plan and the two Fronts of a House designed for a Person of Quality in *Somersetshire*. It is 143 feet in Front, and 102 in the End-Fronts. You rise by ten Steps into a Hall of 30 feet by 40, and 20 feet high; and right forward there is a Cube-Room of 30 feet, which has on each side a handsome Apartment 18 feet high. On each side the Hall there is a Parlour and a Passage of Communication to a Stone Stair-case: The first Landing of which gives access to Interfoles over the Closets, and the second to the upper Rooms. The Parlour on the right leads to the Chapel, and that on the left to two other Rooms. The Fronts are to be of rough Stone finish'd with Stucco, but the Ornaments of the Windows, Doors, Coines, Cornishes and other Projections, of an excellent Stone dug near the place. The principal Front commands a fine Prospect of the *Severne*, and the Garden-Front a beautiful view of the Park.

PLATE XXXVIII.

A Draught made for *William Hanbury, Esq;* for a House now building in *Northamptonshire*. You rise four Steps, and enter a Lobby of 13 by 18 feet, and thence pass into a Room of 25 feet by 22, and 22 feet high, which has at each end a Room of 25 by 20 feet. On each side the Lobby there is a Stair-case, and off of the Stairs a Room of 16 by 20 feet: Over this there are two Stories of Lodging Rooms, and under it convenient Offices all arch'd, and on each side of the Court the Kitchen and Stables. The Front extends 84 feet by 46, and is to be built of Brick, and the Ornaments of Stone.

PLATE XXXIX.

The Plan and Upright of the Right Honourable the Earl of *Litchfield's* House at *Ditchley* in *Oxfordshire*. Here are ten Rooms on a Floor, besides two great Stairs and four Back-Stairs. You ascend ten Steps, and enter a Hall of 31 feet 6 inches by 35 feet 2 inches, and 34 feet high, enrich'd with Fret-work and Painting. From the Hall you go into a Dining-Room towards the Garden of 23 feet by 31 feet 6 inches, which has a handsome Apartment upon the right hand, and on the left a Withdrawing-Room and a large Room of 36 feet by 21, with a Closet and Back-Stairs. On each side of the Hall there is a good Apartment,



*King's College at Cambridge* is now building by order of the Reverend Dr. *Snape*, Provost of that College, and of the Fellows thereof. The Provost, then Vice-Chancellor, laid the first Stone of this Fabrick. It is built of *Portland Stone*, and is detach'd from the Chapel as being a different kind of Building, and also to prevent damage by any accident of Fire. The Court could not be larger than is express'd in the Plan, because I found, upon measuring the Ground, that the South-East Corner of the intended East Side of the Building came upon *Trumpington-Street*. This College, as design'd, will consist of Four Sides, (*viz.*) The Chapel, a beautiful Building of the Gothick Taste, but the finest I ever saw; opposite to which is propos'd the Hall, with a Portico. On one side of the Hall is to be the Provost's Lodge, with proper Apartments: On the other side are the Buttery, Kitchen, and Cellars, with Rooms over them for Servitors. In the West Side, fronting the River, now built, are 24 Apartments, each consisting of three Rooms and a vaulted Cellar. The East Side is to contain the like number of Apartments.

## P L A T E XXXII.

The General Plan of the new Building, with the Chapel.

## P L A T E XXXIII.

The West Side fronting the River, and the Front of the Hall.

## P L A T E XXXIV.

The middle part of the West Side, upon a larger Scale.

## P L A T E XXXV.

The Sections of the Hall, which is 40 feet wide, 80 feet long, and 40 feet high, to be finish'd in Stucco.

## P L A T E XXXVI.

The Publick Building at *Cambridge*, of which I have given but one Plate; the Front in Perspective, and the Plan in small over it. It consists of a Library, the Consistory, Register-Office and Senate-House. The latter is already built of *Portland Stone*, as the rest of the Building is to be. It is of the *Corinthian Order*, having all its Members enrich'd; the Cieling and Inside-Walls are beautified by Signori *Artari* and *Bagutti*.

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partment, as likewise great Stairs, that lead up to the Chamber-Floor, and over that an Attick Story. The Kitchen-Offices are on one side of the House, and the Stables on the other, join'd by circular cover'd Passages to the House. The House and Offices are built with an excellent Stone dug in that neighbourhood.

## P L A T E X L.

A *Villa* built for his Grace the Duke of *Argyll* at *Sudbrooke* near *Richmond* in *Surrey*, joining to *New-Park*. Here is a Cube-Room of 30 feet, handsomely adorn'd and lighted from two Portico's. It has two Apartments off of it, and over them Lodging Rooms. There are Vaults and other Offices under-ground. This House is built of Brick, except the Ornaments, which are of *Portland* Stone.

## P L A T E X L I.

The Plan and two Fronts of a large House for a Gentleman in the County of *York*, 230 feet in Front and 130 feet in the End-Fronts. You rise 10 feet by an easy ascent to the principal Floor, and enter a Hall 36 feet square, having an Apartment on each hand, and a Passage 8 feet wide, that gives a Communication between the Great Stairs and Back-Stairs. Right forward from the Hall there is a Salon of 36 feet by 60, and 36 feet high, lighted from Courts 36 feet square, and beyond the Salon a Gallery 102 feet in length and 25 in breadth, with an Apartment at each end. In the middle of each End-Front there is a large Room, one for a Chapel, and the other for a Library. This Story is 20 feet high, and underneath are convenient Offices 10 feet high, and over the grand Apartments good Lodging Rooms 15 feet high, cov'd; with a convenient Passage of Communication to render all the Rooms private. This Building is of the Corinthian Order, rais'd on a Rustick Basement.

## P L A T E X L I I.

The Plan and Upright of a House 100 feet in Front, and 70 feet deep. Here is a Hall of 30 feet by 32, and 15 feet high; and on each hand of it is a Room of 20 feet by 22, off of which there is a Closet, and a Passage that gives a Communication to the Offices. Straight forward from the Hall is a Dining-Room of the same dimensions with it, having on one side a Withdrawing-Room, and a Bedchamber

on



( xii )

on the other. There are two Stair-Cases leading up to two Rooms of the same dimensions with the Hall and Salon, but double the height, cov'd and adorn'd with Fret-work. On each side of these Rooms are alcov'd Bedchambers, and over them four other Apartments.

PLATE XLIII.

A Draught of a House made for a Gentleman in 1720. The Front is 71 feet by 54 in depth. Here is an Octagon Hall, on the right hand of which there is a Parlour, and on the left the great Stairs. Right forward from the Hall there is a Dining-Room of 28 feet by 25, having a Withdrawing-Room and Back-Stairs on one side, and a Library on the other. This Story is 14 feet high, and the Rooms over them are 18 feet, and cov'd. The Fronts are uncommon, but have a good effect.

PLATE XLIV.

The Plan, Front and Section of a House made for a Gentleman in the same Year, being 91 feet square. You ascend to a Portico of the Corinthian Order by 12 Steps, and enter a Hall of 22 feet by 33 and 20 feet high, and right forward an Octagon Salon of 33 feet and 40 feet high, lighted by Semicircular Windows as express'd in the Section. Beyond the Salon is a Withdrawing-Room of the same dimensions with the Hall. At each end of the Hall and Withdrawing-Room there are Rooms 22 feet square, with Closets 10 feet 6 inches by 15 feet, and Interfoles over them. The Octagon Room may be private or publick at pleasure, because of the Passages of Communication betwixt the Hall and Withdrawing-Room. The Bedchambers over this Floor are also render'd very convenient by Passages, which are lighted by round Openings in the Freeze of the great Room.

PLATE XLV.

The Plan, Front and Section of a House design'd for a Gentleman in the Country. The Front is 36 by 95 feet deep. You rise by 12 Steps to a Portico, and then enter a Hall of 30 feet by 22, and go straight forward into a Salon of 55 feet by 33 and 40 feet high, lighted from above by 16 Windows; the Sides of the Salon are adorn'd with Pilasters, Niches, Figures and other Ornaments. From it you pass into



a Withdrawing-Room towards the Garden, of the same dimensions with the Hall. There are four noble Apartments on this Floor, each consisting of an Antichamber, Bedchamber and Closet, and Interfoles over the Closets. All the Rooms on this Floor (except the Salon and Closets) are 20 feet high. There are two Stone Stair-cases that lead to the upper Apartments, which are 11 feet high; and are render'd private by Passages of Communication between the Stair-cases (express'd by the prick'd Lines upon the Plan) which are lighted from the Freeze of the Salon.

## P L A T E XLVI.

A House intended to have been built at *Greenwich* in 1720, on a beautiful Situation. It is 130 feet in front by 90 feet deep, rais'd 5 feet above the level of a Court of 150 by 186 feet. You ascend 10 Steps to a Portico, and then enter a Salon of 35 by 30 feet, and 30 feet high; on each Side of which there is a very handsome Apartment. From the Salon you pass forward to a Gallery of 25 by 76 feet, at each end of which there is an Apartment. There are great Stairs on each side of the Salon, and a large Room of 22 by 25 feet in the middle of the End-Fronts: The Rooms on the principal Floor are 18 feet high, and the Lodging Rooms over them 13 feet. This House was propos'd to have been built with *Portland* Stone, and finish'd in a very expensive manner.

## P L A T E XLVII.

The two Fronts of the foregoing Plan, of the Ionick Order.

## P L A T E XLVIII.

The Plan of a House made for the Right Honourable Earl *Fitzwilliams* to be built at *Milton* near *Peterborough*. It is 144 feet in front by 105 feet in depth, and consists of 12 Rooms on a Floor, besides four Closets, two Great Stair-cases and four Back Stair-cases: Here is a large Salon in Front, a Dining-Room towards the Garden, and four noble Apartments, besides a Chapel and a large Billiard-Room. You either enter the House upon the Level of the Court, or ascend from the Court to the principal Floor by Outside-Stairs; and from the Garden in the same manner. I have given two Plans of the House on this Plate; the principal Floor, which is 15 feet high, and that of the Offices underneath.



## P L A T E X L I X.

The Garden-Front of the foregoing Design, and the Section of it from the Fore-Front to the Back-Front; shewing the finishing of the Salon, and of the rest of the Rooms within the line of this Section.

## P L A T E L.

Another Draught which I made for the same noble Lord, without the projecting Closets and Stairs. It is 168 feet in front by 75 feet in depth, and has the same number of Rooms and Conveniencies as the other, only varied in form and order.

## P L A T E L I.

The Front of the last Plan towards the Court, being of the Ionick Order, rais'd on a Rustick Basement 15 feet high.

## P L A T E L I I.

A Draught made for *Edward Rolt, Esq;* for a House intended to have been built in *Seacombe Park in Hertfordshire*; but the Execution of it was prevented by his Death. It is 136 feet in front, and 72 feet deep. You ascend by 14 Steps to a Hall of 21 by 31 feet, and from thence enter a double Cube 30 feet wide, 30 feet high, and 60 feet long. It has four good Apartments, and publick Rooms in the middle of each End Front. The upper Plan shews the Lodging Rooms one pair of Stairs, which are all made private by a common Passage between the Stairs.

## P L A T E L I I I.

The Front of the foregoing Plan, of the Ionick Order, rais'd on a Rustick Basement, with a regular Entablature round the whole Building. The Ornaments of the Outer Doors and Windows, the Columns, Entablature, Coines and Basement, were propos'd to be of Portland Stone, and the rest of Brick.

## P L A T E L I V.

The Plan and Front of a Design made for a Person of Quality in 1720. From the Hall you enter between a double Stair-case into a Dining-Room richly adorn'd, having a handsome Apartment on each hand. The Stairs are lighted from above.

P L A T E



## P L A T E L V.

A Draught made for *Matthew Prior*, Esq; to have been built at *Down-Hall* in *Essex*. It is 63½ feet in front by 43½ feet in depth. From a Court of 90 feet by 78 you ascend three Steps, and enter through an arch'd Portico into a Hall 25 feet square, which leads into a Parlour and Withdrawing-Room on one hand, and a Library on the other, with Great and Back-Stairs. The Room over the Hall is a Cube of 25 feet, and has a Bedchamber and Closet on one side, and two Rooms, each 16 feet square, on the other, as mark'd by prick'd Lines. The Cube-Room is lighted on two sides from two Portico's of the Dorick Order. The Offices are on each side of the Court, having a cover'd Communication from the House by an Arcade. Mr. *Prior's* Death prevented the building of this House.

## P L A T E L V I.

A Draught made for a Gentleman in *Wiltshire*. It contains six Rooms on a Floor, besides four Closets and two Stair-cases. The Offices are on each side of the Court, which is of an Octagonal form. The Fronts are of Brick. The Coines, Ornaments of the Windows, Fascia's and Cornish are of Stone.

## P L A T E L V I I.

A House Design'd for a Gentleman in the Country, extending 101 feet in front by 64 in depth. You rise 8 Steps from a Court 160 feet square, and enter a Hall of 25 feet by 35, and pass forward into a Gallery 70 feet long and 22 feet wide, having Closets at each end. The Gallery may be divided into three Rooms upon occasion. On each side of the Hall there are Rooms of 20 by 22 feet, and Closets, with Passages to the Offices, and two Stair-cases that lead up to six Rooms and eight Closets one pair of Stairs, and to the same number of Rooms over them. The principal Floor is 16 feet high, the second 14, and the upper 8.

## P L A T E L V I I I.

A Design made for a Gentleman in *Dorsetshire*. It is 77 feet in front and 44 feet deep, having six Rooms on a Floor, with Closets and two Stair-cases. The Offices are on each side of an Octagonal Court.

P L A T E



## P L A T E LIX.

A Design made for the Right Honourable the Earl of *Illy* for his *Villa* at *Whitton* near *Hampton-Court*. It is 82 feet in front by 56 in depth. From a Portico of 30 feet by 10 you enter a Room of 30 feet by 40, and 30 feet high; on each side of which there is an Apartment. This Building is of the Ionick Order. The Portico, Windows, Fascia's, Entablature, and all the projecting parts were propos'd to be of Stone, and the rest of Brick finish'd over with Stucco.

## P L A T E LX.

The Plan of the second Floor, and a Section of the foregoing Design. There are four Bedchambers, two Closets and two Stair-cases on this Plan. The great Room goes two Stories high, as is express'd by the Section; by which the height of the other Rooms are likewise shown.

## P L A T E LXI.

Two Plans and a Front of a little House propos'd to my Lord *Illy* for the same place. Out of a Porch you enter a Room of 20 feet by 40 and 20 feet high; beyond which there are two Rooms of 14 feet by 18½ and 9½ feet in height, with a Stair-case between them that leads to Rooms over them of the same dimensions. Upon the 2 pair of Stairs Floor and over the large Room are 4 Rooms 10 feet high. The lower Plan shews the under-ground Story. The Kitchen is in a Court at one end of the House, and the Servants Hall at the other, with a Passage of Communication through the House. The Chimneys of the Kitchen and Servants Hall are carried into the Wall of the House, and the Roof of them is skreen'd by a Wall 10 feet high. Besides three Vaults under the great Room, there are Rooms below for the House-keeper and other Conveniencies. The Fronts are propos'd to be of Brick, plaister'd over, and all the projecting parts to be of Stone.

## P L A T E LXII.

Another Design for *Whitton*, 72 feet in front by 43. I have given two Plans and a Front of it upon this Plate. You ascend five Steps into a Portico, and thence go into an arch'd Salon of 20 feet by 40, and 25 feet high, lighted from the Fore and Back-Fronts, by Semi-circular



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circular Lights, and two Windows, one on each side of the Door. There are four Rooms with Closets off of the Salon, and four more over them, with two Stair-cases. The Offices under-ground are managed as in the foregoing Draught; as also the Kitchen and Servants Hall, which are in Courts without-doors.

PLATE LXIII.

A House of 58 by 44 feet, containing six Rooms on a Floor, with two Stair-cases. The Kitchen is on one side of the Court, and the Stables on the other, with Rooms over them, and are join'd to the House by circular Arcades. The Rooms on the principal Floor are 12 feet high. The Front is plain, with Architraves round the Windows. The Design was made for a Gentleman in *Yorkshire*.

PLATE LXIV.

A Draught done for a Gentleman in *Essex*. I have given on this Plate the general Plan of it, and two Fronts. From a Court of 115 feet by 93, the Angles sweeping off, you ascend by five Steps into a Hall of 28 feet by 22, and pass forward to a Dining-Room of 18 feet by 28 towards the Garden, having on the right a Withdrawing-Room, a Bedchamber and Dressing-Room, and on the left a Waiting-Room and a Library of 30 feet by 18. The Body of the House is only 73 feet by 47, the Bedchamber and Closet on one side, and the Library on the other, going only one Story high. The Rooms on the principal Floor are 16 feet high, and the Chamber Story over them is 12 feet high. On each side of the Hall, there is a Stair-case, and also a Room out of which you go through a Dorick Colonnade to the Offices on each side of the Court.

PLATE LXV.

The Plan and Front of a House of six Rooms on a Floor with two Stair-cases, made for a Gentleman in *Oxfordshire*. The principal Rooms are 16 feet high, and the Chamber Story 11.

PLATE LXVI.

A Design of a House for a single Gentleman, 61 feet in front and 33 feet deep. The Hall is 14 feet 6 inches by 24 feet, in which is the Stair-case. Beyond that is a Dining-Room of 24 feet by 18, having



( xviii )

two Rooms at each end. On the next Floor there are seven small Lodging Rooms, all private. The Ornaments of the Fronts are of Stone, and the rest of Brick.

PLATE LXVII.

The Plan, Upright and Section of a Building of the Dorick Order in form of a Temple, made for a Person of Quality, and propos'd to have been placed in the Center of four Walks; so that a Portico might front each Walk. Here is a large Octagonal Room of 22 feet and 26 feet high, adorn'd with Niches and crown'd with a Cupola. All the Ornaments of the Inside are to be of Plaister, and the Outside of Stone.

PLATE LXVIII.

A Design of a Building for the Right Honourable the Earl of Oxford's Bowling-Green at *Down-Hall* in *Essex*. I have here given two Plans, a Front and Section of it; that on the right hand is the Ground-Plan; the Middle part to be open, for shelter in case of Rain, having a Closet on one side, and a Stair-case on the other. Over this Plan is the Front: The Rustick Arcade, Coines, Niches, Venetian Windows, and Modillion-Cornish to be of Stone. The Plan upon the left shews the Story one pair of Stairs, wherein there is a Room of 27 feet by 20, and 25 feet high, having a Closet, or little Withdrawing-Room, within it of 10 by 20 feet. There are two Venetian Windows to the great Room, and one at each end of the Building which light the Closet and the Stair-case.

PLATE LXIX.

Two other Pavillions propos'd for the same place; the one is an Octagon Room of 30 feet, with a Closet on one side, and on the other a Stair-case, which leads to the Waiting Rooms underneath. The other is a Cube of 25 feet, having a Waiting Room on one side, and a Closet on the other. The Fronts of both were to be plain Brick-work, the Cornish, Window-cases and Door-cases to be of Stone.

PLATE LXX.

A Pavillion design'd for Sir *John Curzon* for his Seat near *Derby*. It is a Cube of 20 feet, adorn'd with three Venetian Windows, circular



cular Niches for Busto's, and an Entablature supported by Rustick Coines. There were two of them to have been built opposite to one another, on each side of a Vista proposed to be cut through a Wood, and to be terminated with an Obelisque upon a Hill fronting the House; the execution of which was prevented by Sir *John's* Death.

PLATE LXXI.

The Plan, Upright and Section of a Room built by the Honourable *James Johnston* Esq; at *Twickenham*, being 30 feet over, and 34 feet high, richly adorn'd by *Artari* and *Bagutti* with Fretwork, and the proper Ornaments gilt. It is built with Brick and Stone.

PLATE LXXII.

A circular Building in form of a Temple, 20 feet in Diameter, having a Peristylum round it of the Dorick Order, and adorn'd with a Cupola; erected in his Grace the Duke of *Bolton's* Garden at *Hackwood*, upon the upper ground of an Amphitheatre, back'd with high Trees that render the Prospect of the Building very agreeable.

PLATE LXXIII.

Two Uprights of another Pavillion built at *Hackwood*. The Rustick Front looks upon a fine piece of Water, and the other on a beautiful Parterre.

PLATE LXXIV.

The Plan and Section of the foregoing Pavillion.

PLATE LXXV.

The Plan, Upright and Section of a Pavillion for the Right Honourable the Lord Viscount *Cobham* in his Garden at *Stow* in *Buckinghamshire*.

PLATE LXXVI.

Another Design for two Pavillions at *Stow*; both built of Stone in the same form without; but within the one is an Octagon Room of 24 feet; the other is divided into Rooms, and made a Dwelling-house for a Gentleman.



( XX )

PLATES LXXVII, LXXVIII.

Eight square Pavillions for my Lord *Cobham* and others;

PLATE LXXIX.

Four Summer-houses in form of Temples, Design'd for several persons.

PLATE LXXX, LXXXI.

Eight more of an Octagon form.

PLATE LXXXII.

Two Seats for the ends of Walks.

PLATE LXXXIII.

Two other Seats for the same purpose.

PLATE LXXXIV.

Two Draughts of a Building for the Menagery at *Hackwood*. The Portico of the one is with Arches, and the other with Columns; having a Room at each end, and two Rooms behind for the person that looks after the Pheasants. That with the Columns is built.

PLATE LXXXV.

Three Draughts of Obeliskes. The Antients have left us in the dark as to the Proportion of these Ornaments with respect to their Height. Those at *Rome* being all different, there can be no Rule taken from them. I have in these Draughts shewn three different Proportions for them; viz. 8, 7, and 6 times the bigness at the Bottom to the Height. The first (tho' nearest to that before *St. Peter's*) appearing too high, and the last too low, I should recommend the other, as a Medium between the two Extremes; as likewise the following Rules to be observed in forming them; viz. The Obelisque to diminish one Third, the Diamond Point to form a Rectangle, the Base to be in height half the thickness of the Bottom of the Obelisque, and the Base, Pedestal and Plinth to be three times that Thickness.

PLATE



## P L A T E LXXXVI.

Three Draughts of Obeliskes, more ornamental than the former: They keep the same Proportion with them; only that upon the left hand has four times the thickness of the Obelisque at bottom to the height of its Pedestal, because of the Ornaments upon it. The top-part may be made in the manner here drawn, or with other Ornaments at discretion. The Antients never placed their Obeliskes upon moulded Bases; but *Dominico Fontana* and others have placed them upon Bases, which, in my opinion, is a great addition to their beauty; however, that may be done or not at pleasure.

## P L A T E LXXXVII.

Three Designs for Columns, proper for publick Places or private Gardens; viz. a plain Dorick Column upon its Pedestal with a Vase a-top, a fluted Column properly adorn'd, and a Rustick frosted Column, with a Figure a-top, as I have made them for several Gentlemen. The Proportions of them are mark'd upon an upright Line, divided into so many Diameters of the Column for the Height

## P L A T E LXXXVIII.

Six Draughts of Peers for Gates, and three Designs of Iron-work betwixt them.

## P L A T E LXXXIX.

Two other Designs of Peers, with Iron-work.

## P L A T E XC.

Two Designs for Peers and Iron-work for large Courts.

## P L A T E XCI.

Three Draughts of Chimney-pieces, with Ornaments over them for Pictures, done for several Gentlemen.

## P L A T E XCII.

Three Designs of Chimneys done for Mess. *Clark* and *Young* at *Row-hampton*.



PLATES XCIII, XCIV, XCV, XCVI, XCVII.

Thirty eight Designs of Chimney-pieces, done for several places.

PLATES XCVIII, XCIX.

The Proportions of Gates and Doors, square or arch'd, according to the five Orders of Architecture.

PLATES C, CI, CII, CIII, CIV, CV, CVI, CVII.

Twenty four Draughts of Door-Cases made for several places; some to the proportion of twice the width to the height, and others to twice the width and a sixth Part.

PLATE CVIII.

Nine Designs for Windows; some made to the proportion of twice the width to the height, and others to twice the width and a sixth.

PLATE CIX.

Nine Draughts of Niches differently dress'd: Their Proportion is  $2\frac{1}{2}$  the width to the height.

PLATE CX.

Two round Windows made for the Pediments of St. *Martin's* Church; the lower one is executed.

PLATE CXI.

The Monument of his Grace *John* Duke of *Newcastle*, in *Westminster-Abbey*. The Design is very grand, and executed at a great expence; the Marbles are rich, and the Figures well perform'd. This Draught was pitched upon amongst many others made for this Monument, and was executed by Mr. *Francis Bird*, the Sculptor.

PLATE CXII.

The Monument of *Matthew Prior*, Esq; in *Westminster-Abby*. The Marbles are very good, and the Masonry is well perform'd. The Figures, representing the Muse *Clio* on one side, and History on the other, with the Boys a-top, are very well perform'd by Mr. *Rysbrack*,  
an



an excellent Sculptor. Mr. Prior's Busto was done at *Paris* by M. *Coizivaux*, Sculptor to the King of *France*.

PLATE CXIII.

A Monument now making to the Memory of *Edward Colston*, Esq; to be erected at *Bristol*. The Figures are by Mr. *Rysbrack*.

PLATE CXIV.

A Monument erected at *Bolsover* in *Derbyshire*, by the Right Honourable the Earl and Countess of *Oxford*, to the Memory of *Henry Duke of Newcastle*, and others of the *Cavendish* Family buried there.

PLATE CXV.

A Monument for Mrs. *Catharina Bovey*, placed in *Westminster-Abby*. The Figures are very well handled by Mr. *Rysbrack*.

PLATE CXVI.

A Design for a Monument for His Grace the late Duke of *Buckingham*.

PLATE CXVII.

A Monument for a Gentleman in the Country.

PLATE CXVIII.

A Monument for a Noble Lord and Lady, executed with some variation.

PLATE CXIX.

A Design of a Monument for a Person of Quality.

PLATE CXX.

A Monument erected in *Westminster-Abby* for the Right Honourable the Marchioness of *Annandale*.

PLATE CXXI.

A Monument set up by *Montague-Gerrard Drake*, Esq; in the Church of *Agmondesham*, for his Father and Mother.



PLATE CXXII.

Three Monuments. The middlemost is Mr. *Smith's* in *Westminster-Abby*; the Figure and Medal done by Mr. *Rysbrack*. The two others are done in the Country; the one for a Lady, the other for a Gentleman.

PLATE CXXIII.

Three Monuments: The middle one is Sir *John Bridgman's* set up at *Ashton* in *Warwickshire*, and the others for two Ladies.

PLATE CXXIV.

Three Monuments: The middle one is *Ben. Johnson's*, erected at the charge of the Right Honourable the Earl of *Oxford*, in *Westminster-Abby*; that upon the right was design'd for another Poet, and the other for Mr. *Wanley*, his Lordship's Librarian.

PLATE CXXV.

Three Monuments made for the Country.

PLATE CXXVI.

Three Monuments Design'd for several places.

PLATE CXXVII.

Three Monuments with Pyramids: The middle one is set up for *Robert Stuart, Esq;* in *St. Margaret's Church, Westminster*.

PLATES CXXVIII, CXXIX.

Six Compartments for Monumental Inscriptions, upon black Marble grounds.

PLATES CXXX, CXXXI, CXXXII.

Nine large Compartments for Inscriptions, or Coats of Arms.

PLATES CXXXIII, CXXXIV, CXXXV.

Eighteen small Compartments for Monumental Inscriptions.



PLATES CXXXVI, CXXXVII.

Sixteen Designs for Sarcophagus's, or Monumental Urns, in the Antique Taste.

PLATE CXXXVIII.

Three Designs for Vases, done for the Right Honourable the Earl of *Oxford*. There are two Vases well executed in Portland Stone according to the middle Draught, which are set upon two large Peers on each side of the principal Walk in the Garden at *Wimpole* in *Cambridgeshire*.

PLATES CXXXIX, CXL, CXLI, CXLII, CXLIII, CXLIV.

Fifty four Draughts of Vases, &c. in the Antique manner, made for several persons at different times. Many of them have been executed both in Marble and Metal.

PLATE CXLV.

Eight Draughts of Marble Cisterns for Buffets.

PLATE CXLVI.

Six other Cisterns rais'd upon Pedestals, which may also serve for Fonts.

PLATE CXLVII.

Eight Designs for Marble or Stone Tables, for Gardens or Summer-Houses.

PLATES CXLVIII, CXLIX.

Eighteen Designs for Pedestals of Dials. In my Opinion it is much better for Gentlemen to have Pedestals of this sort, than to have their Dials supported by Figures, unless they be very well executed: These may be done by a common Workman, and are equally useful and less expensive.

PLATE CL.

Fifteen Pedestals for Busto's.

F I N I S.



PLATE XXXIX. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material.

The back of the chair is of a different shape from the one in the preceding plate, and is of a different material. The seat is of a different shape and is of a different material.

The legs of the chair are of a different shape from the ones in the preceding plate, and are of a different material. The feet of the chair are of a different shape and are of a different material.

PLATE XL. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material.

PLATE XLI. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material.

PLATE XLII. CHINESE CHAIR, CHINA.

PLATE XLIII. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material.

PLATE XLIV. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material. The back of the chair is of a different shape from the one in the preceding plate, and is of a different material. The seat is of a different shape and is of a different material. The legs of the chair are of a different shape from the ones in the preceding plate, and are of a different material. The feet of the chair are of a different shape and are of a different material.

PLATE XLV. CHINESE CHAIR, CHINA.

This chair is of the same style as the one in the preceding plate, but is of a different size and is of a different material.

PLATE XLVI. CHINESE CHAIR, CHINA.



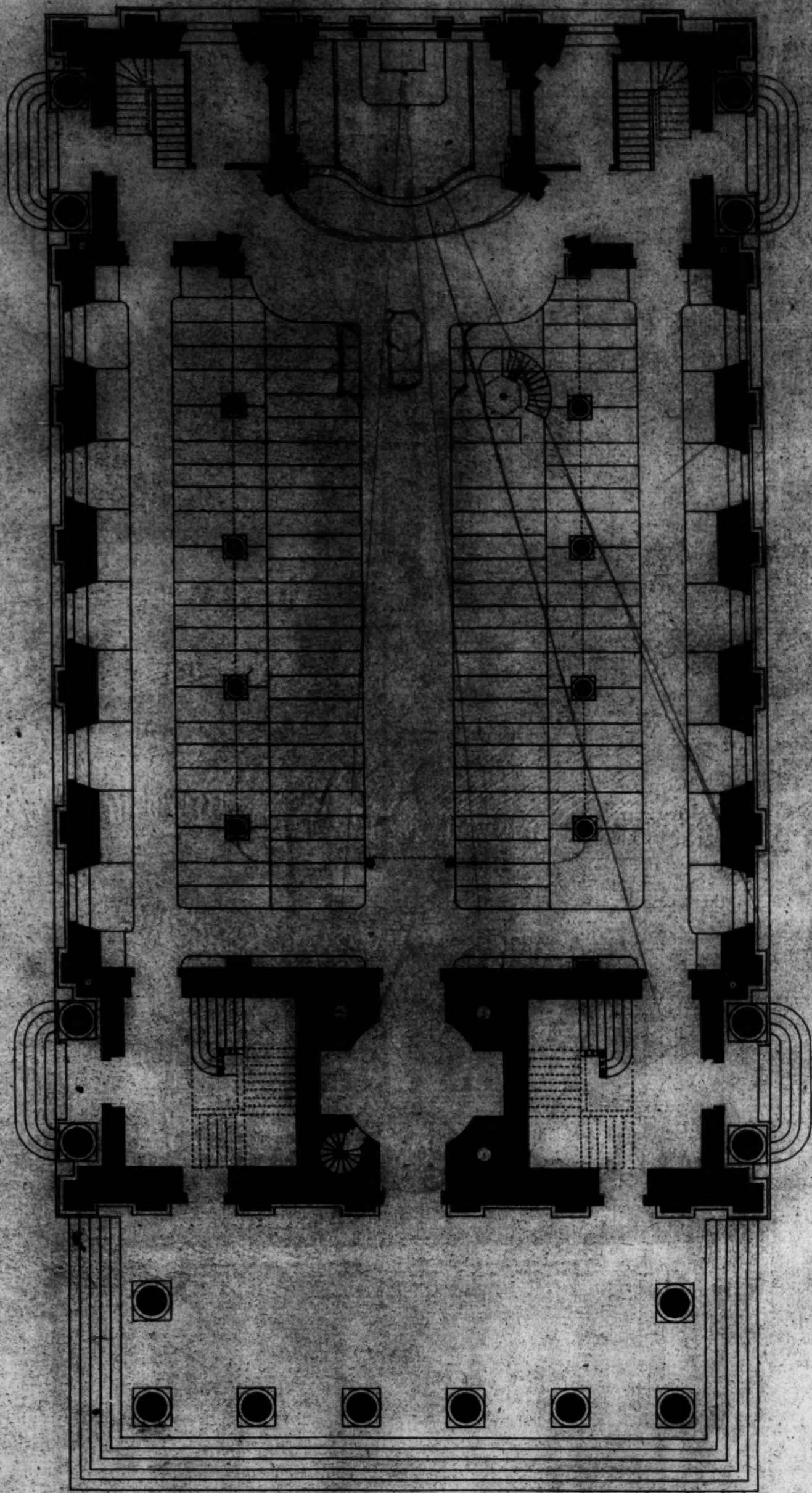






*A Perspective View of St. Martin's Church.*





*The Plan of the Church of S<sup>t</sup> Martin.*

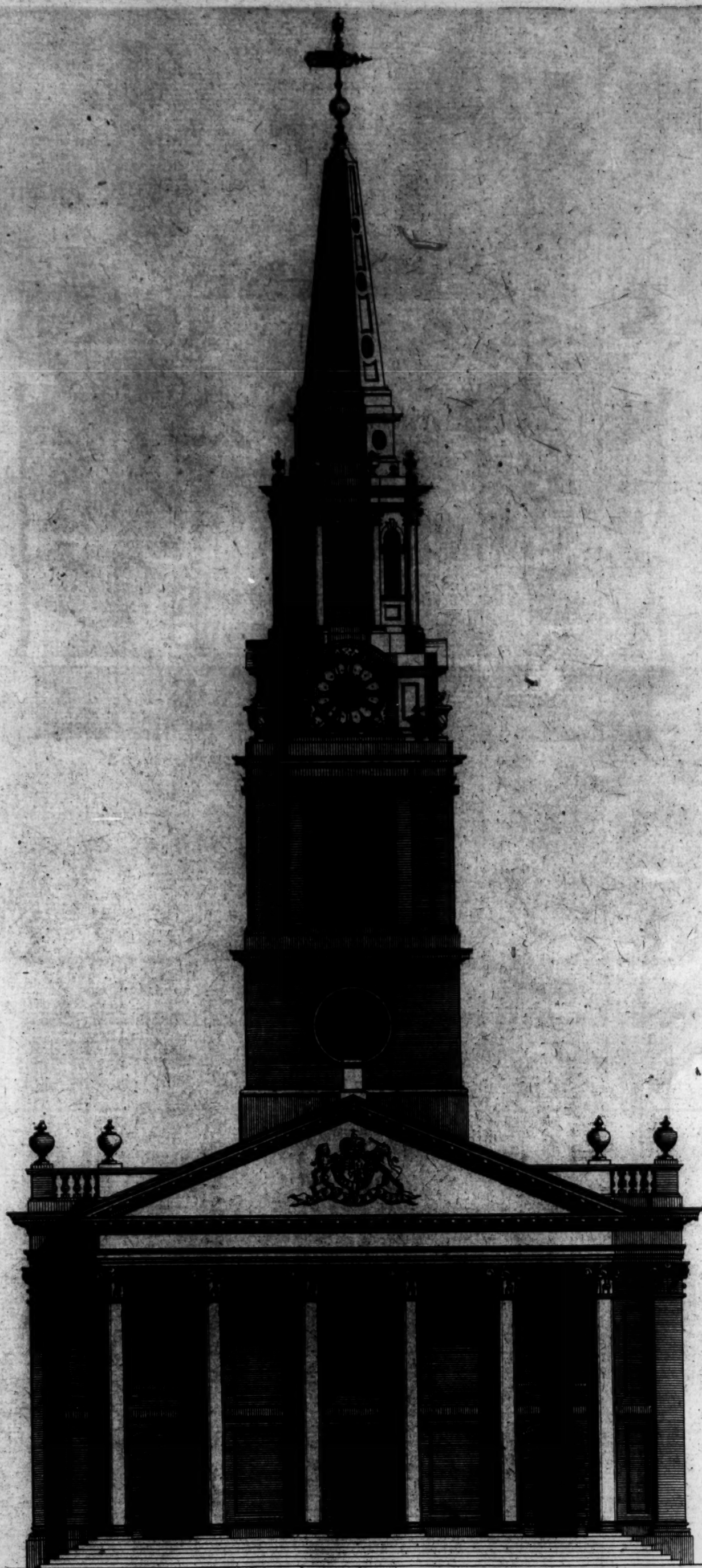
*Jacobo Gibbs Architecto.*

*H. Hulbergh Sculp.*







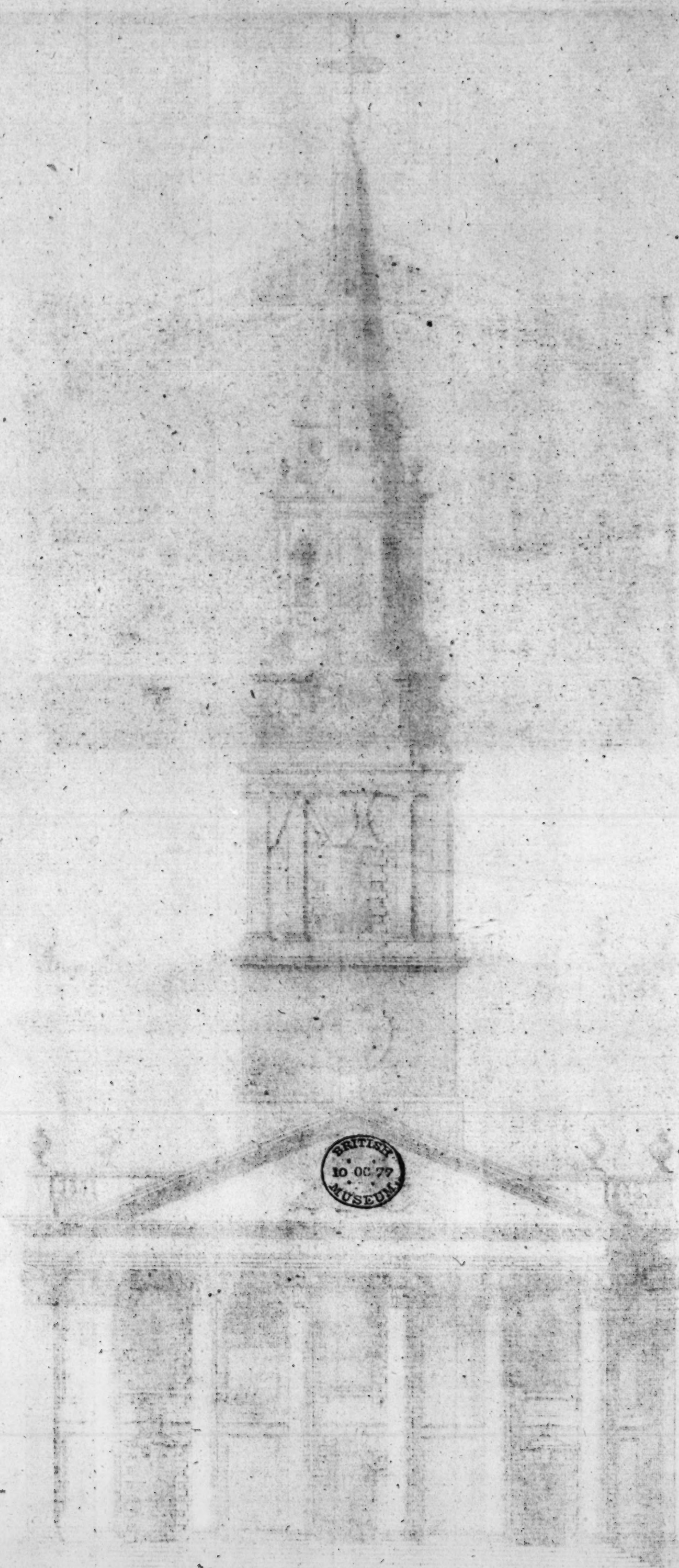


*Jacobo Gibbs Architecto.*

*The West front of S<sup>t</sup> Martins Church.*

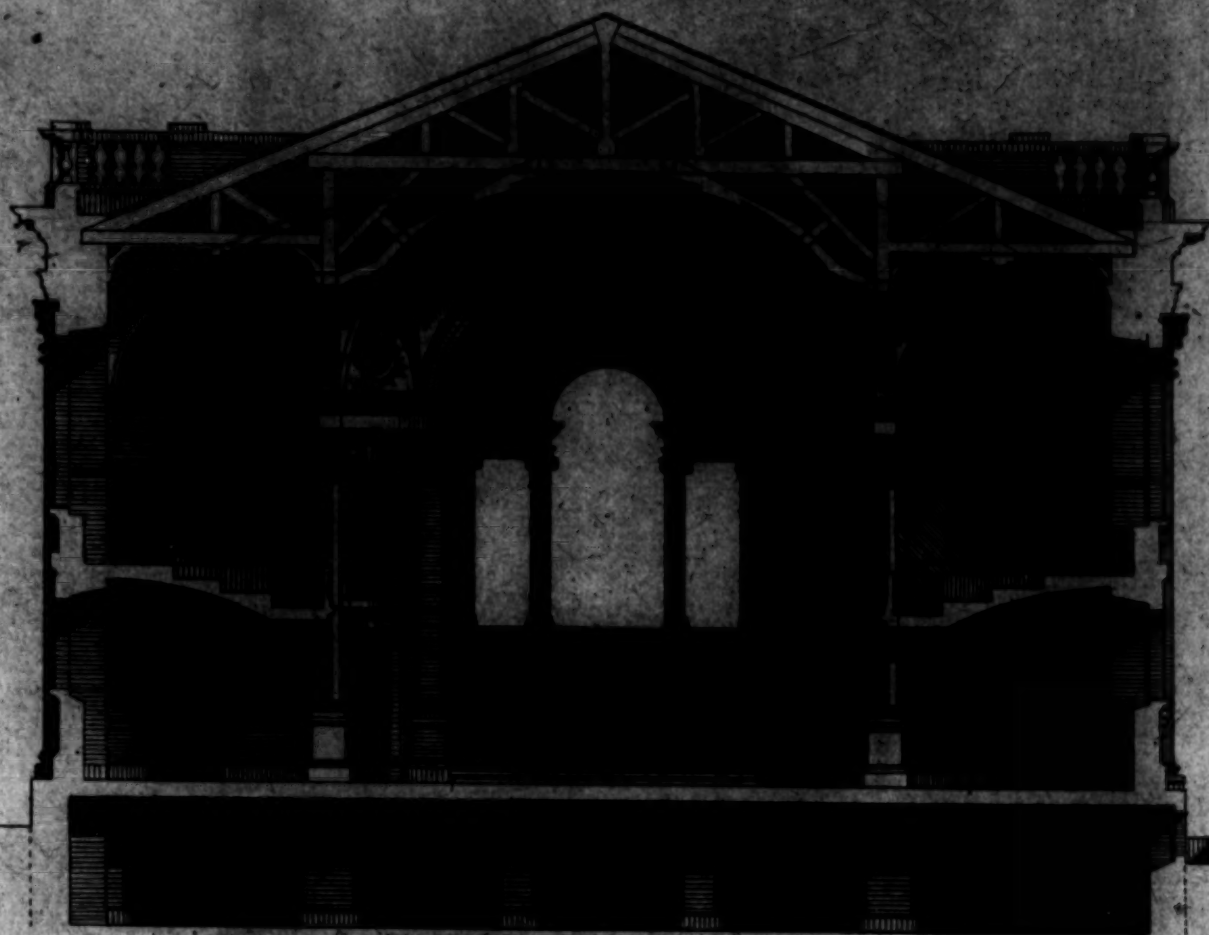
*H. Hulstbergh Sulp.*





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*Section from South to North*



*The East End*

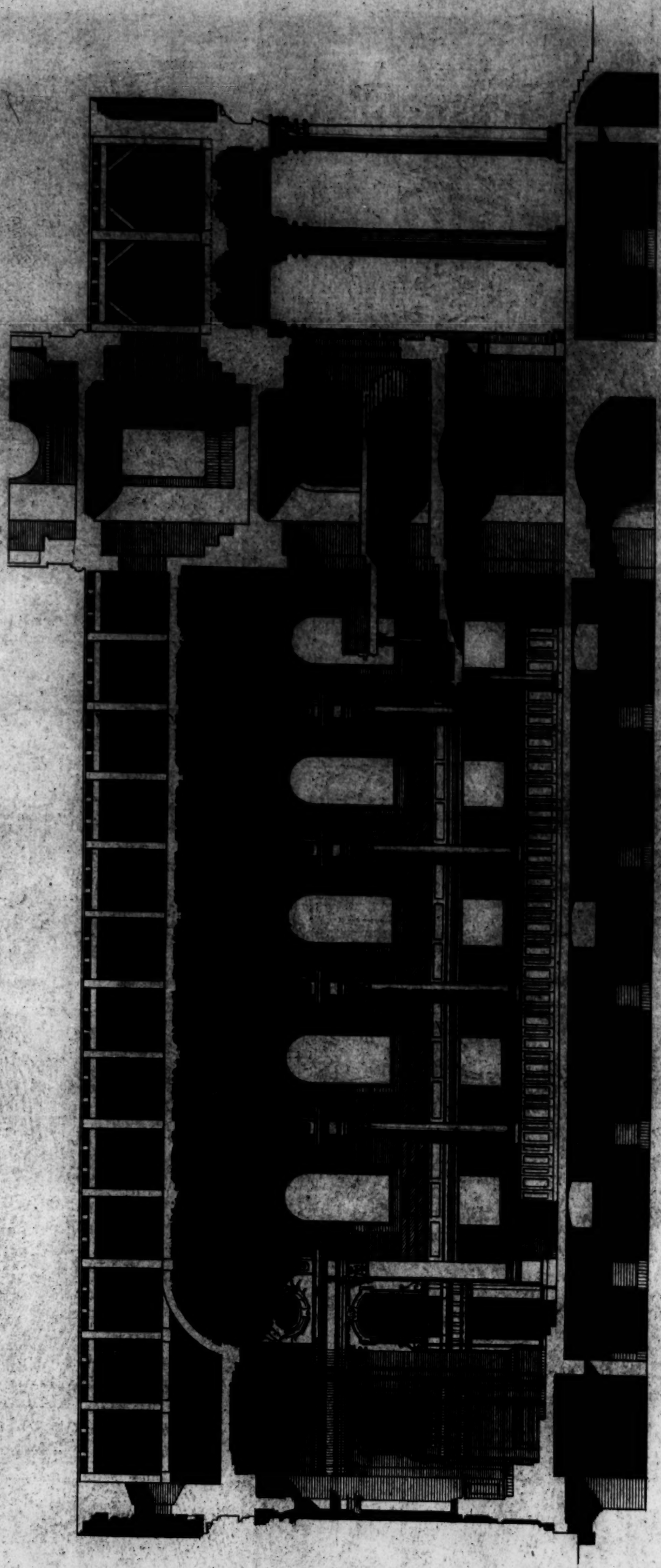
*Jacobo Gibbs Architect*

*H. Hulstberg Sculp.*









*The Section from East to West of St. Martin's Church.*

*Jacobus Gibbs Architects.*

*H. Hulberrgh Sculpt.*

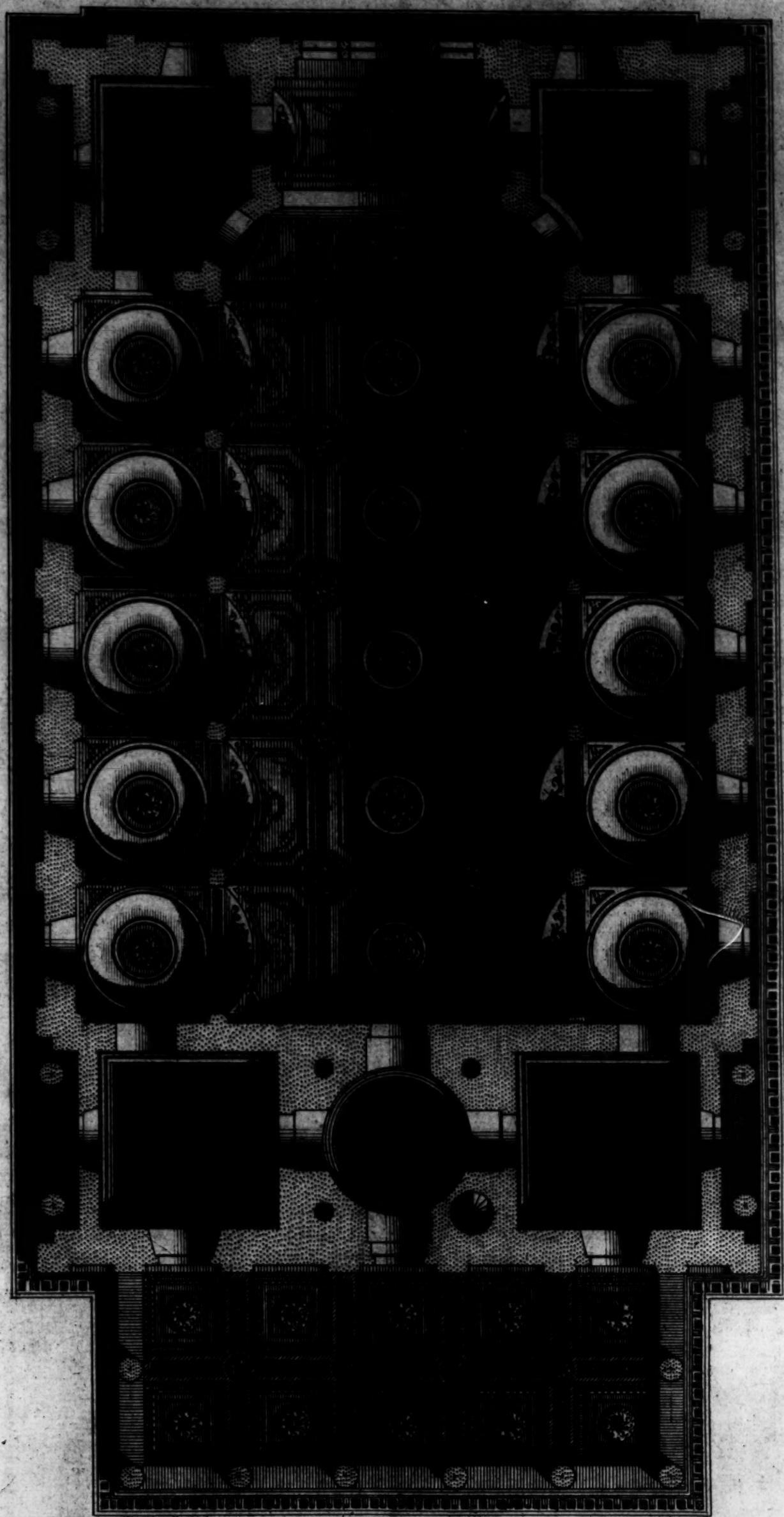


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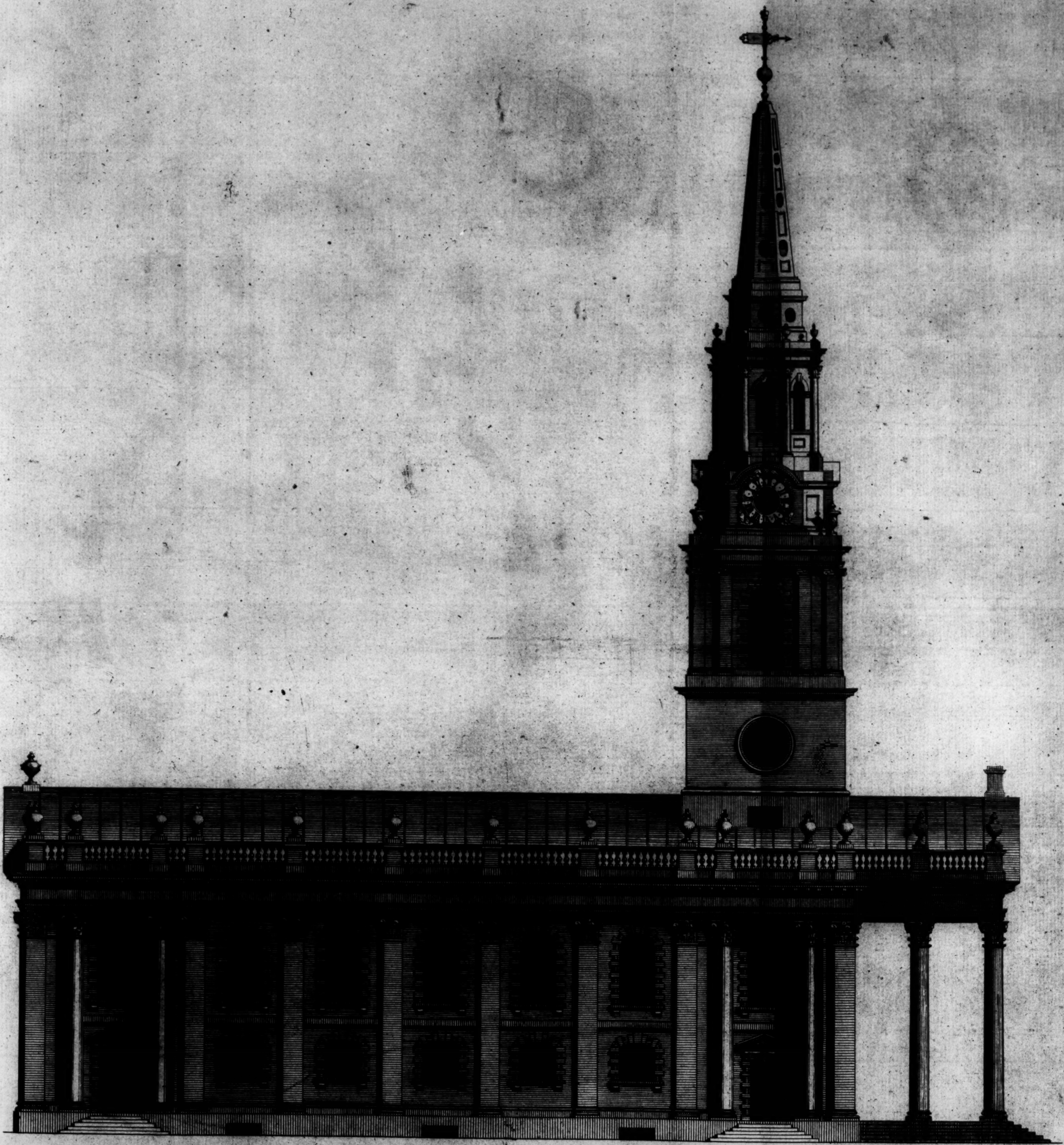


*The Ceiling of the New Church of St. Martin.*

*Jacobo Gibbs Architecto.*

*H. Hulstberg Sculpt.*





*Jacobo Gibbs Architecto*

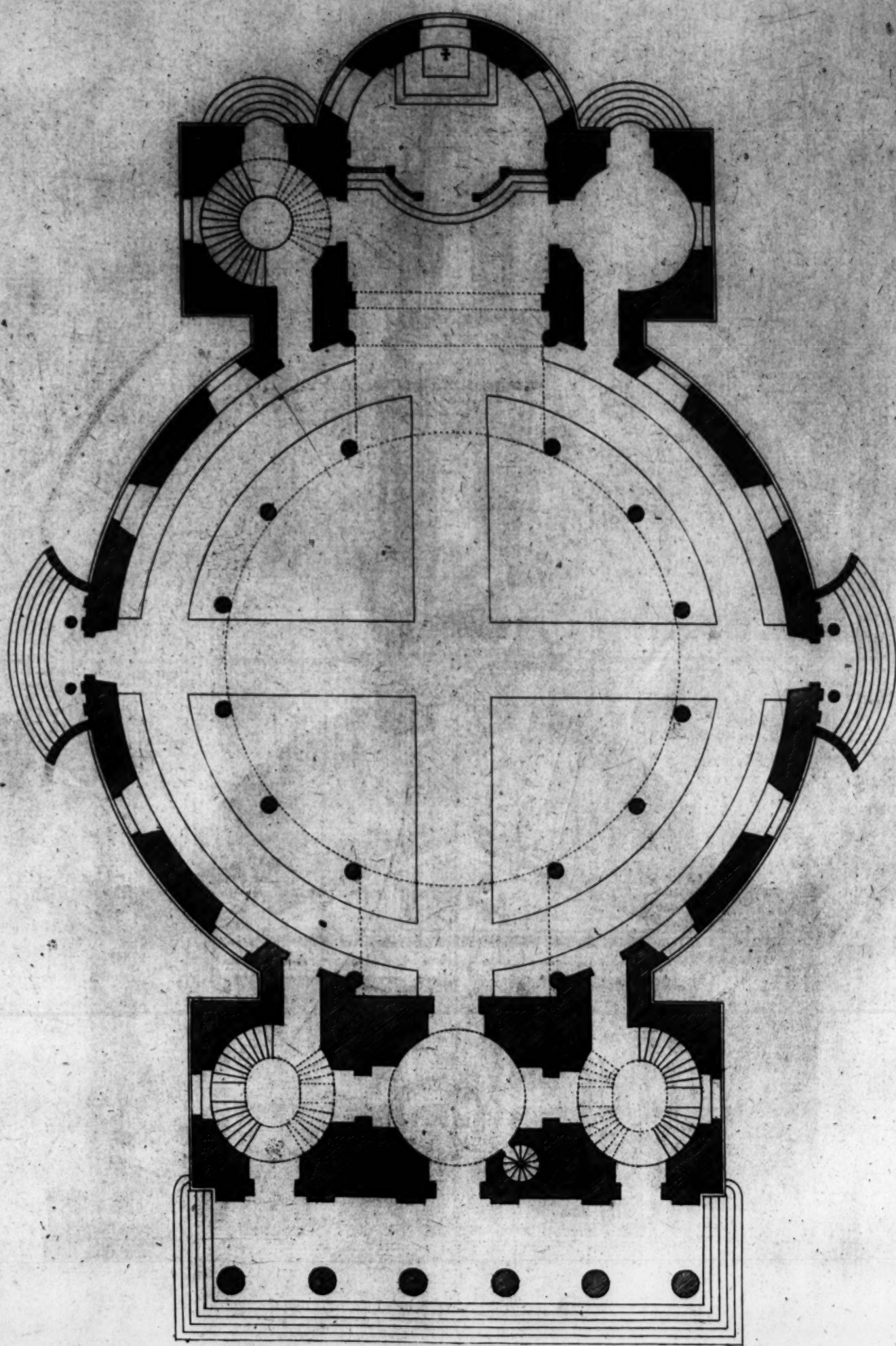
*The North Side of St. Martins Church.*

*H. Hulsbergh Sculp.*







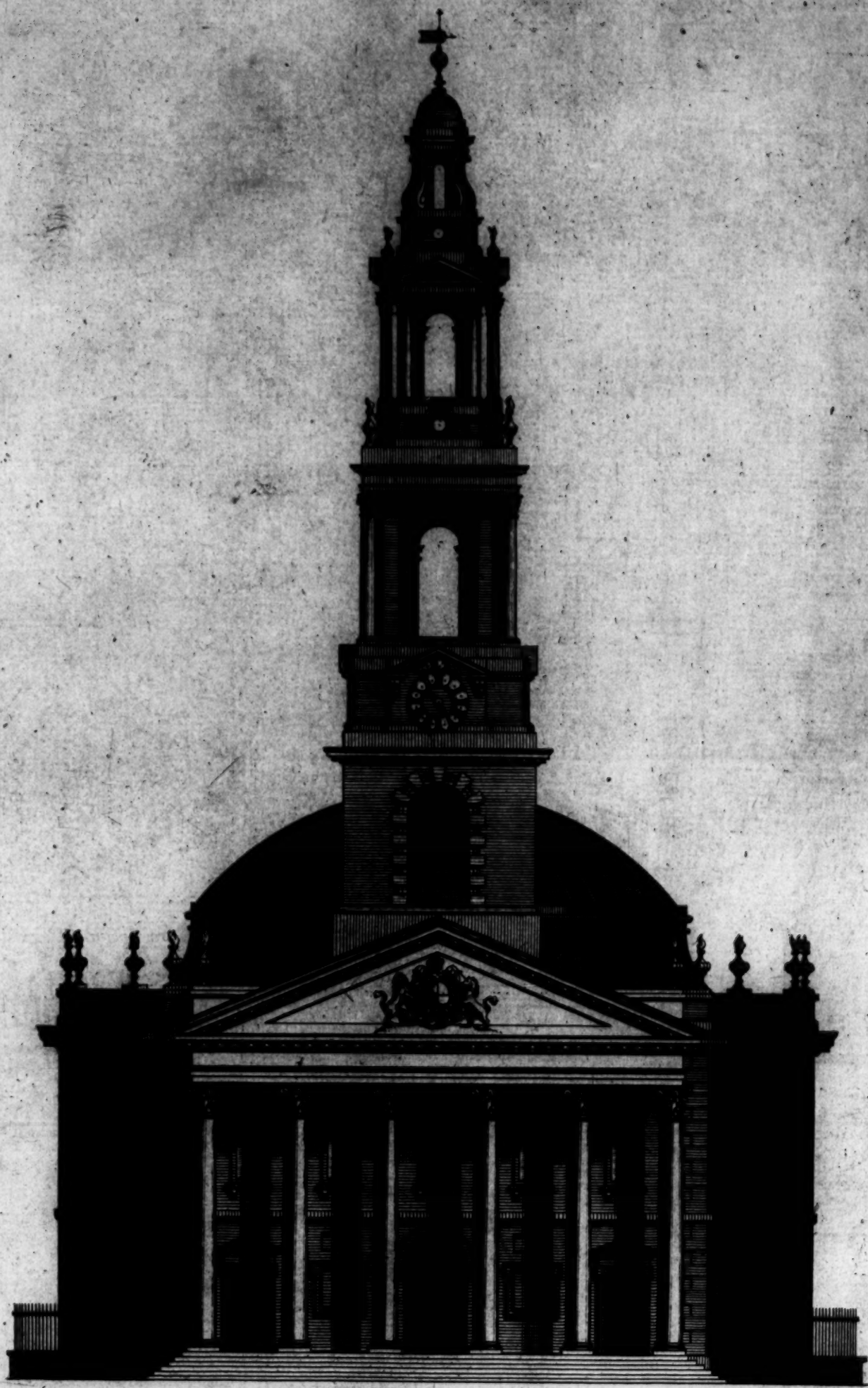






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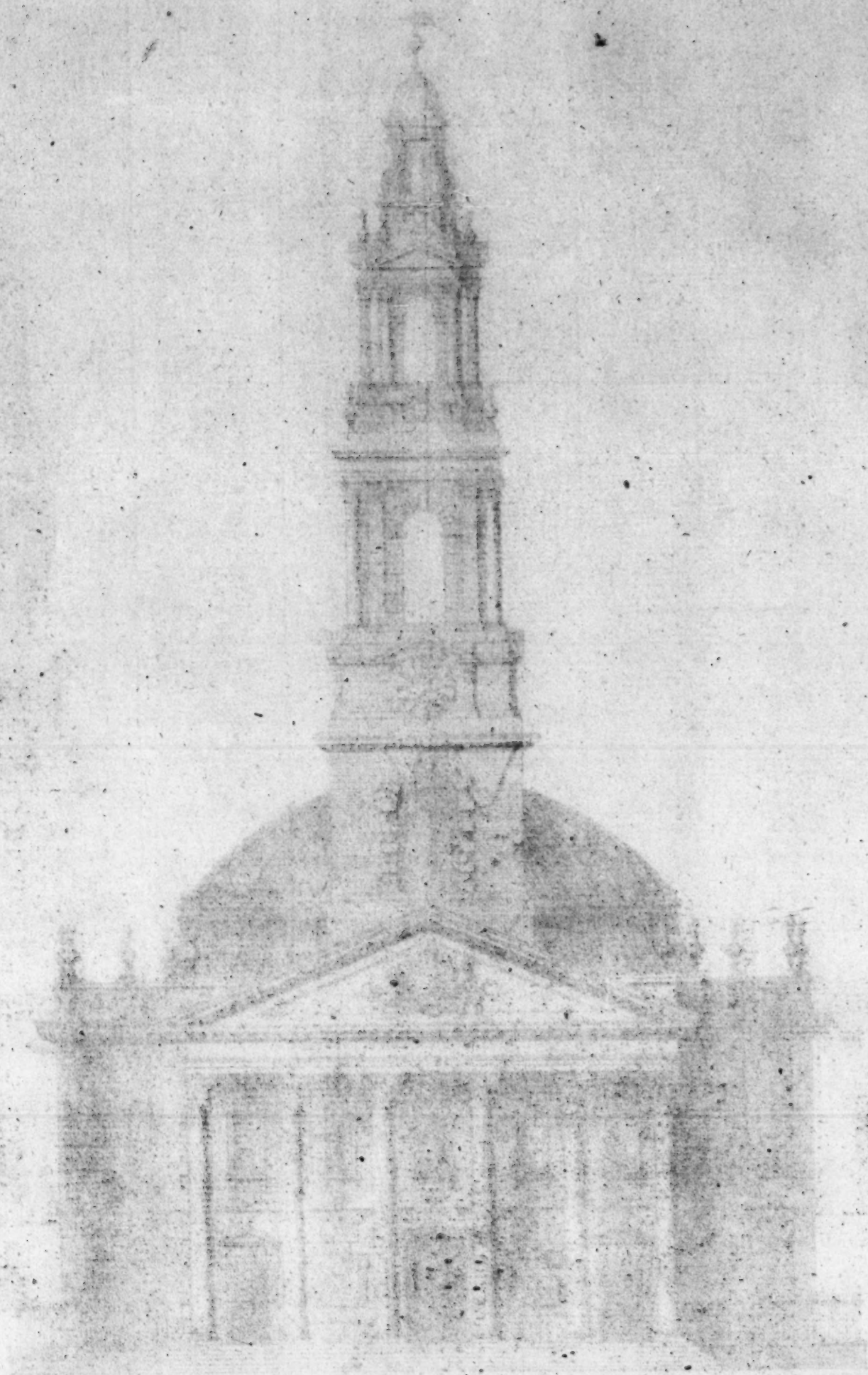


*Ja: Gibbs Arch: del:*

*The West End.*

*H. Hulstburgh Sculp:*





W. H. H. H. H.

W. H. H. H. H.

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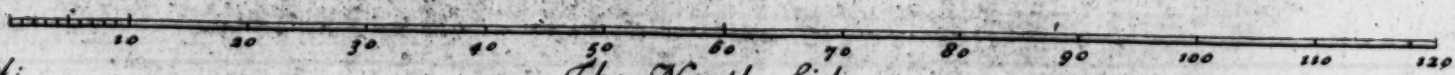




Ja. Gibbs Arch: del:

The North Side.

H. Hulstberg Sculp:



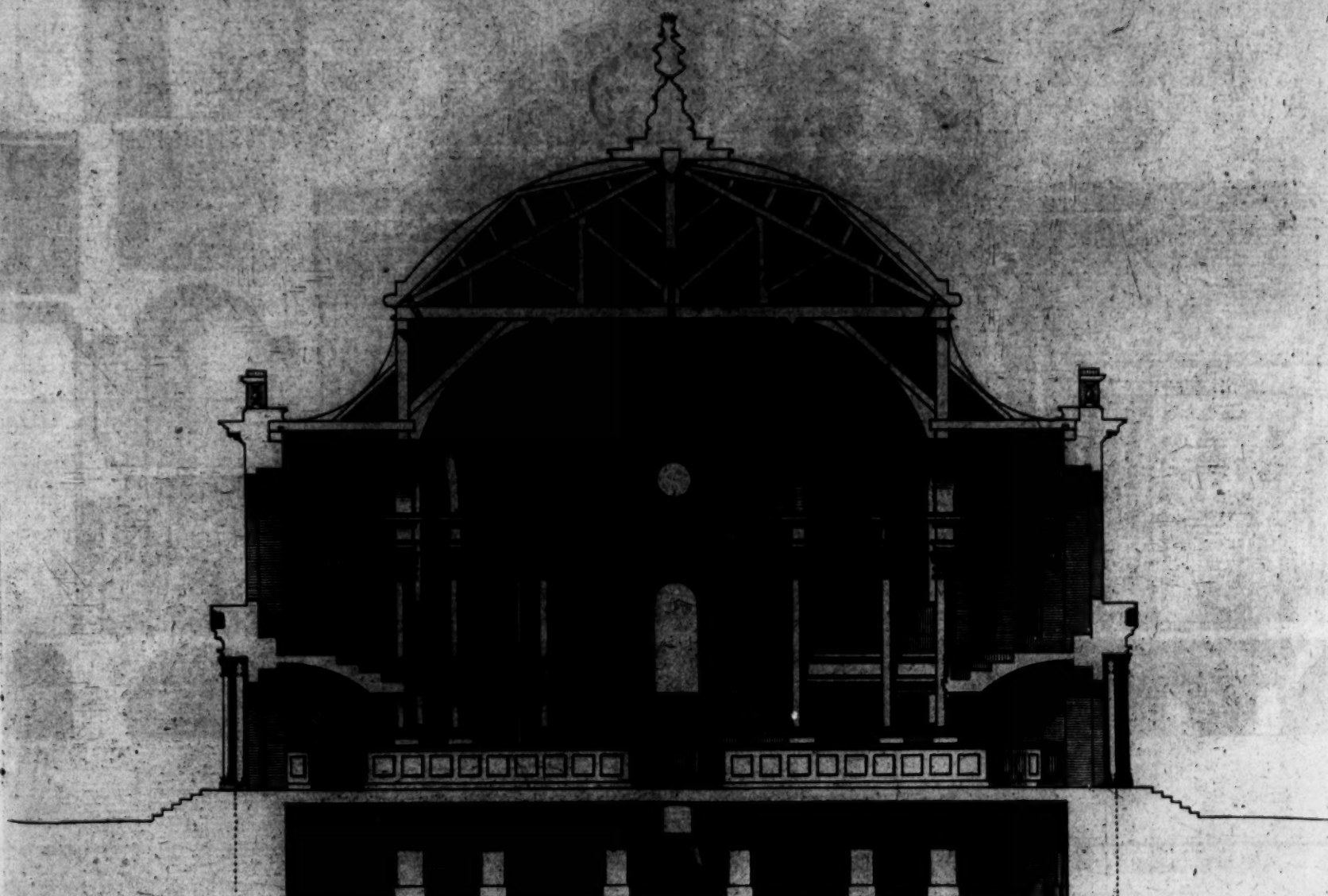






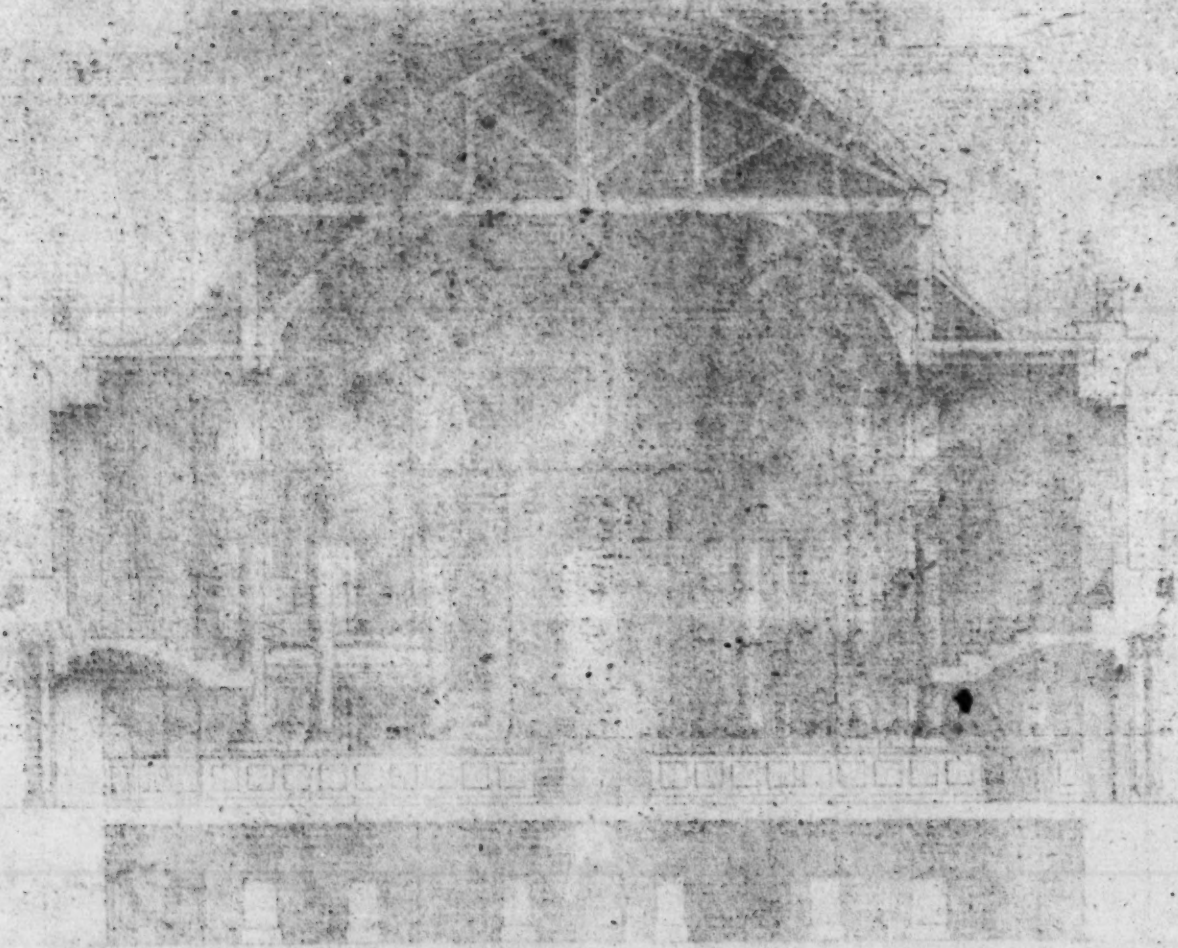
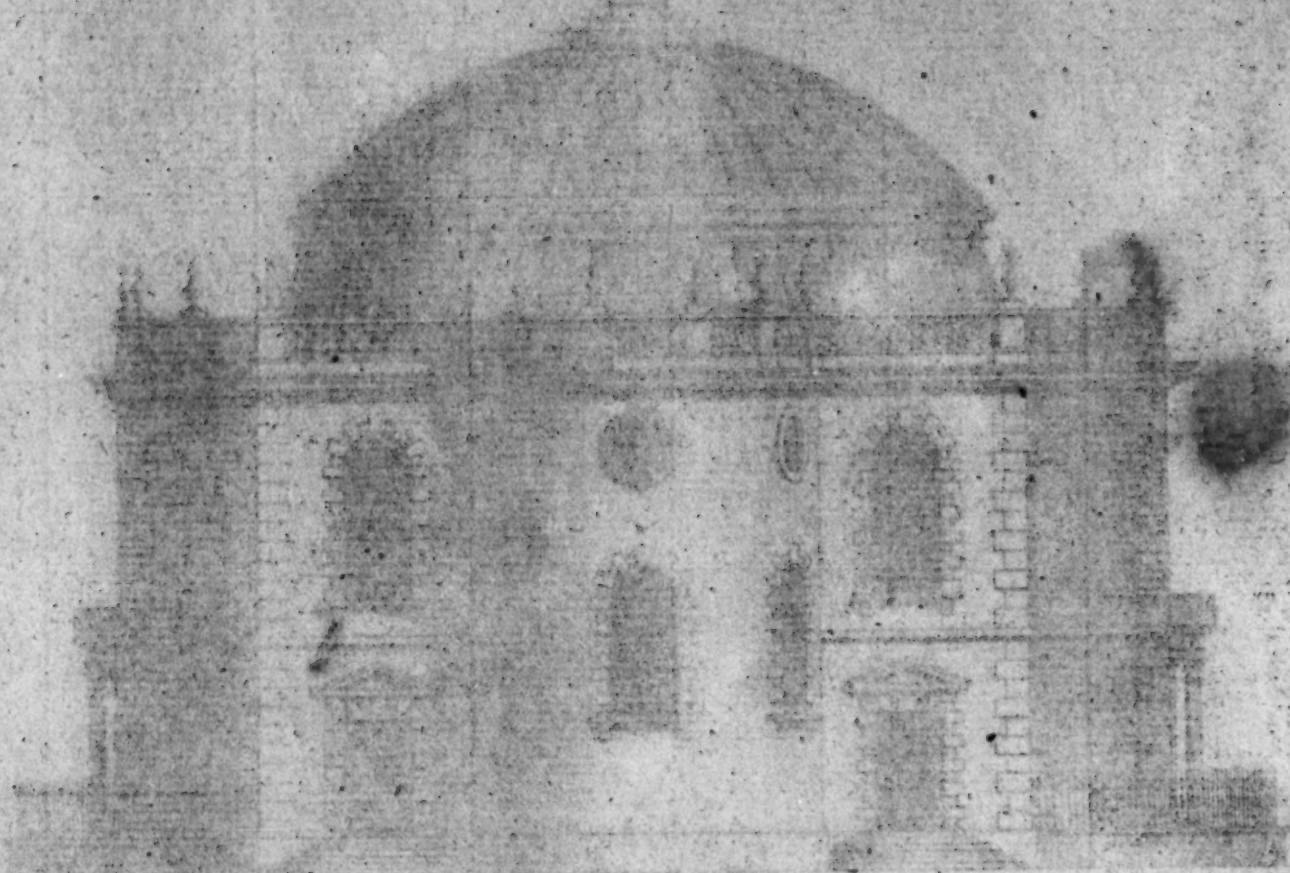


*The East End*



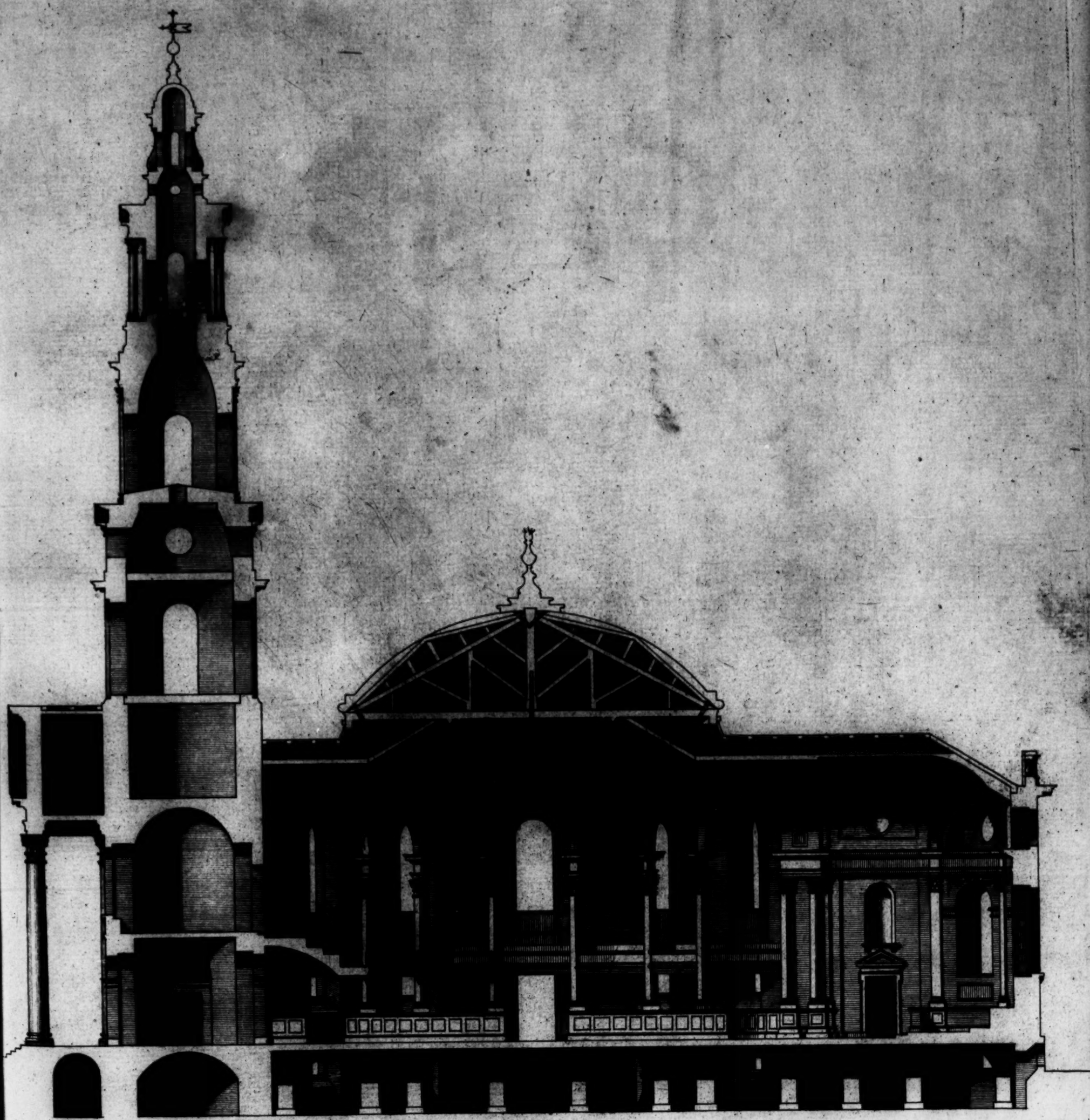
*Section from South to North*





*Section from East to West*



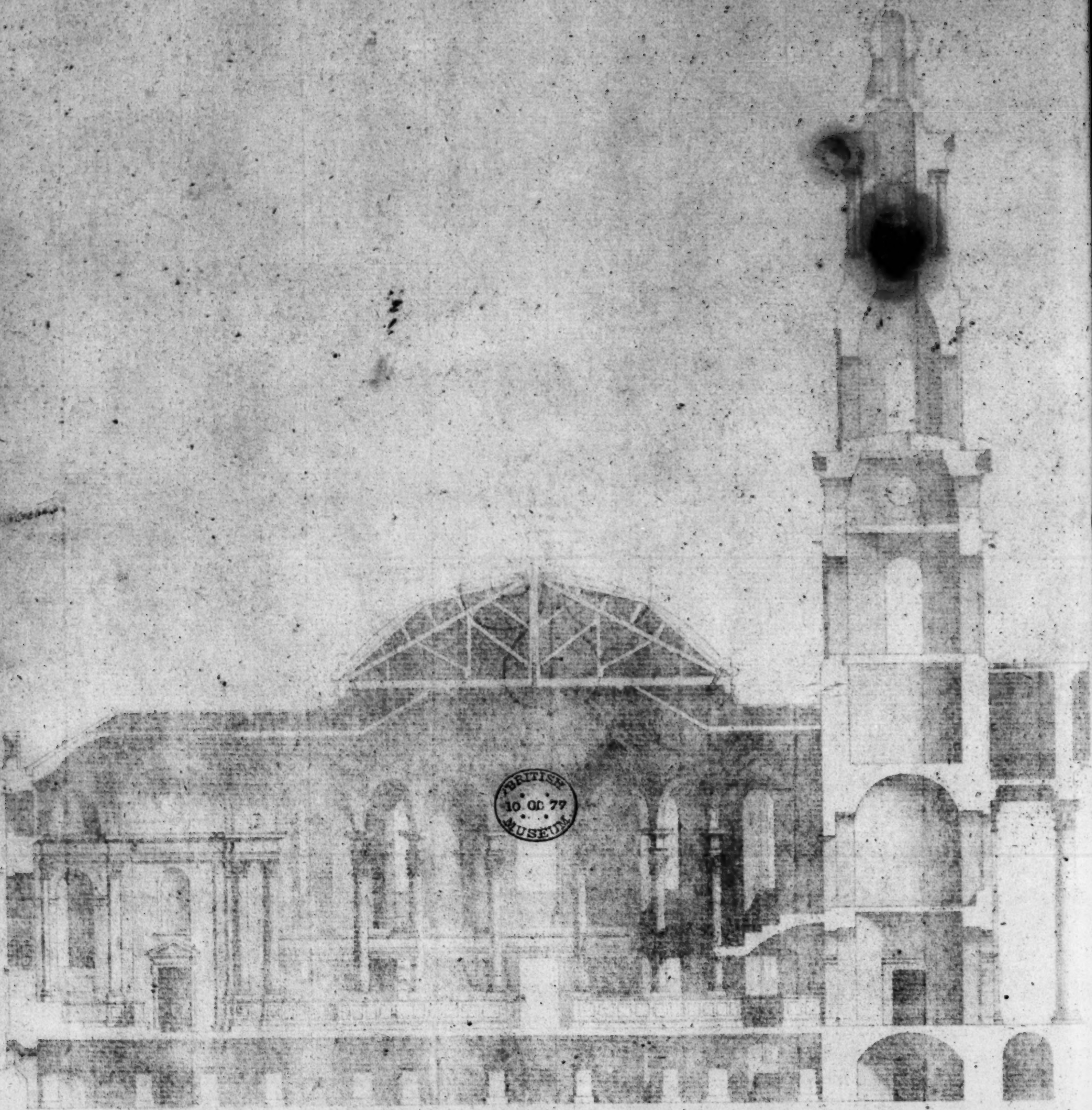


*The section from East to West.*

*J. Gibbs Arch. delin.*

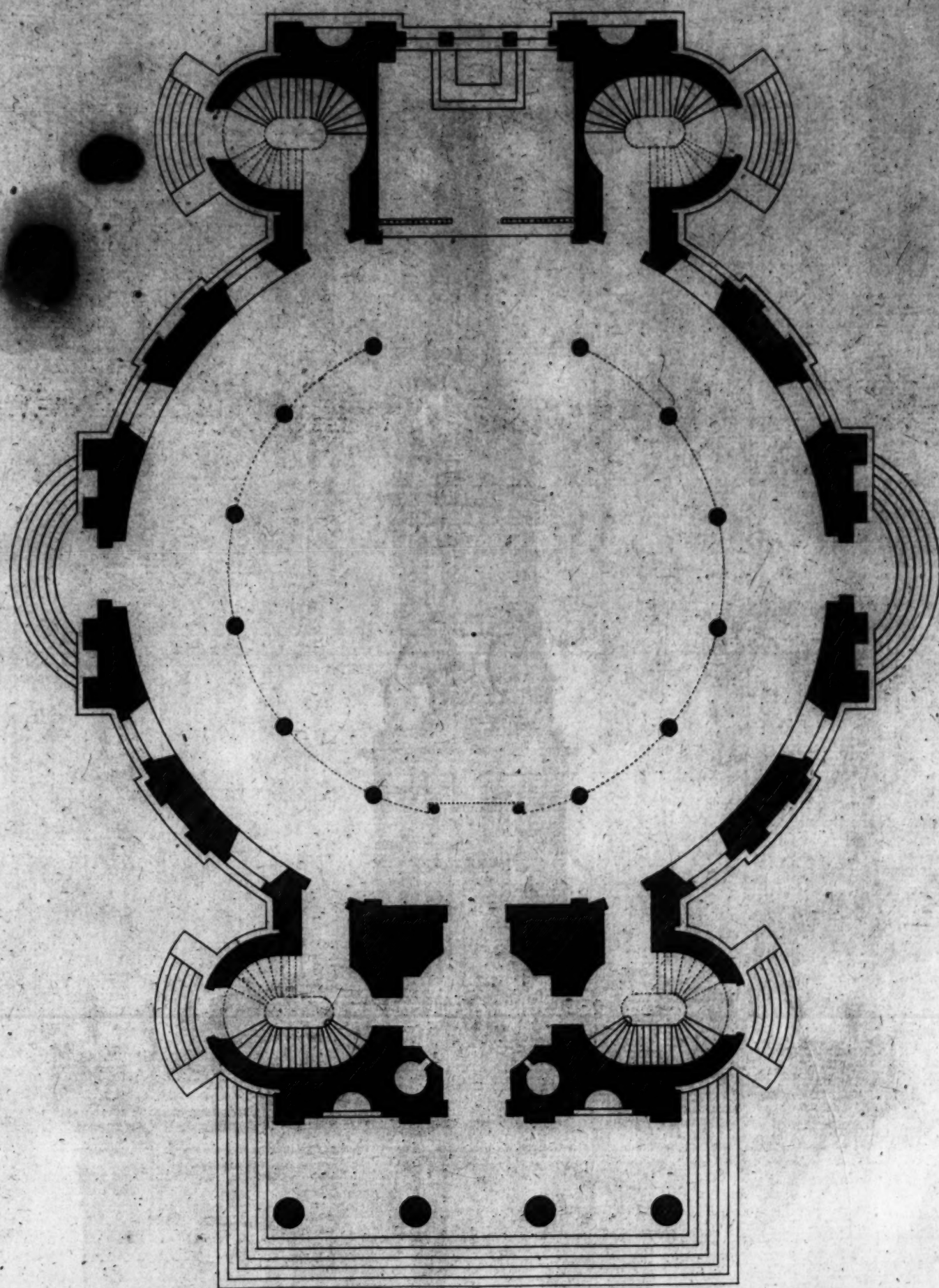
*J. Adams sculp.*



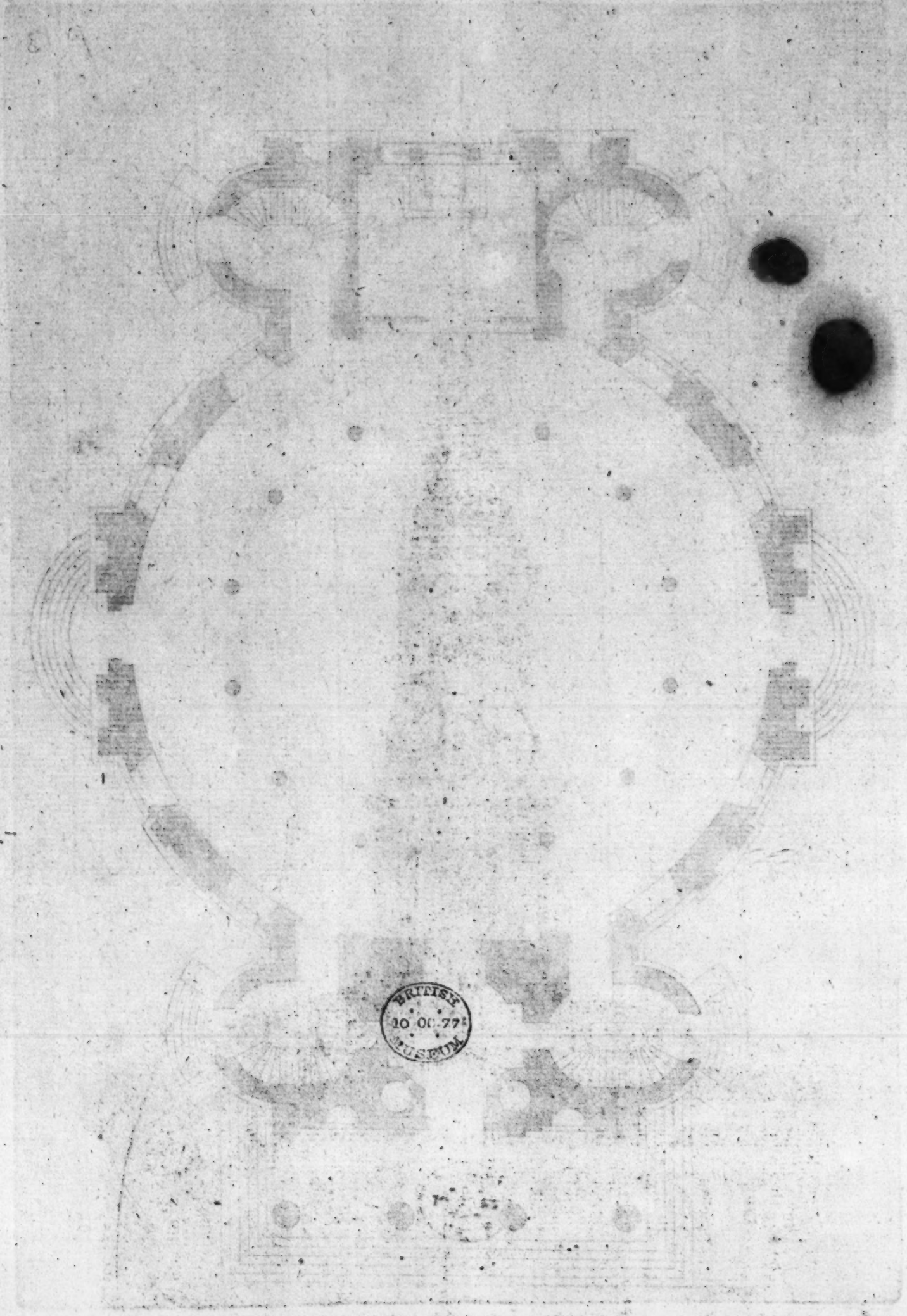


*The British Museum Library*







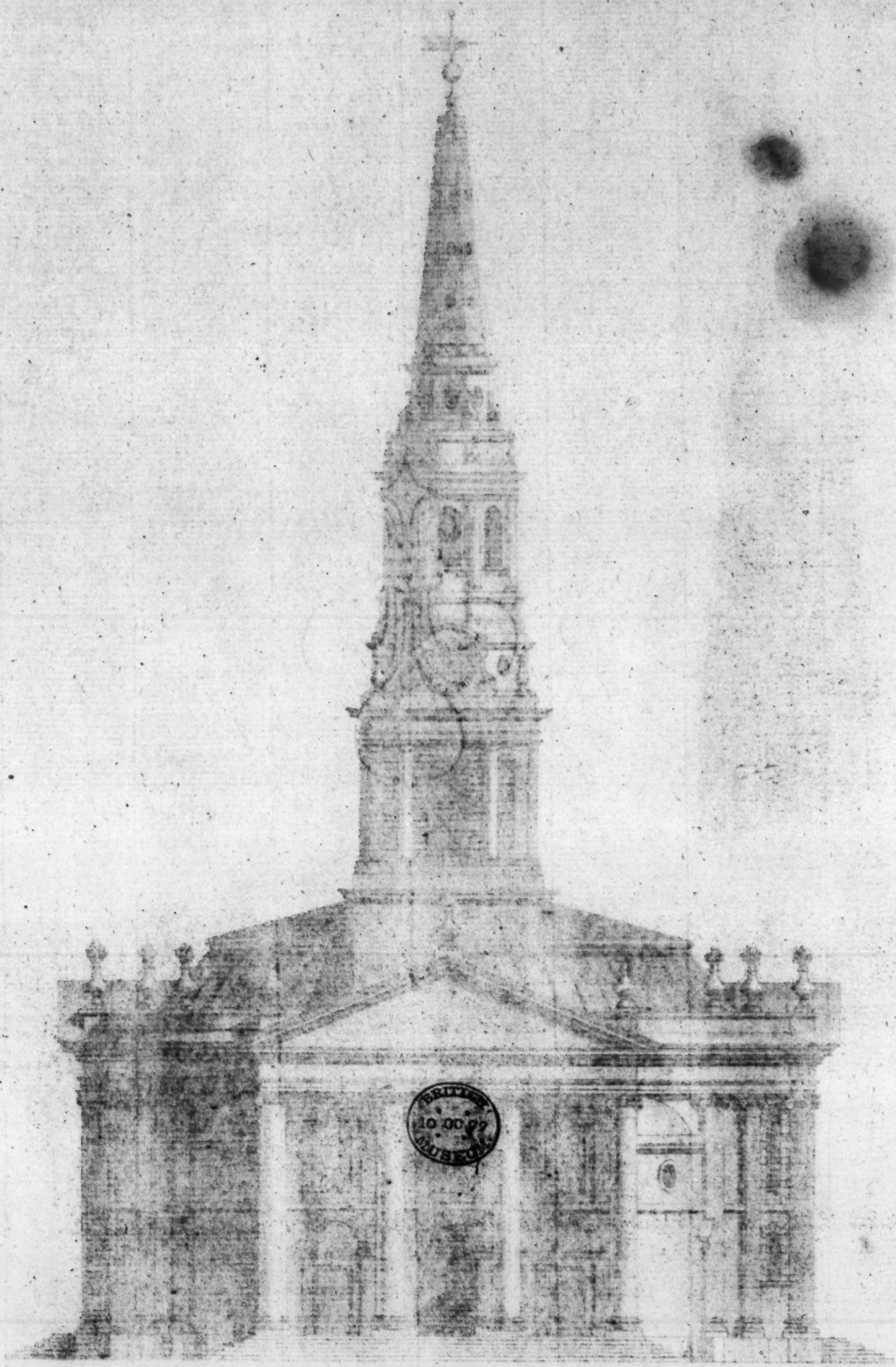






West End.





Arch. 10112

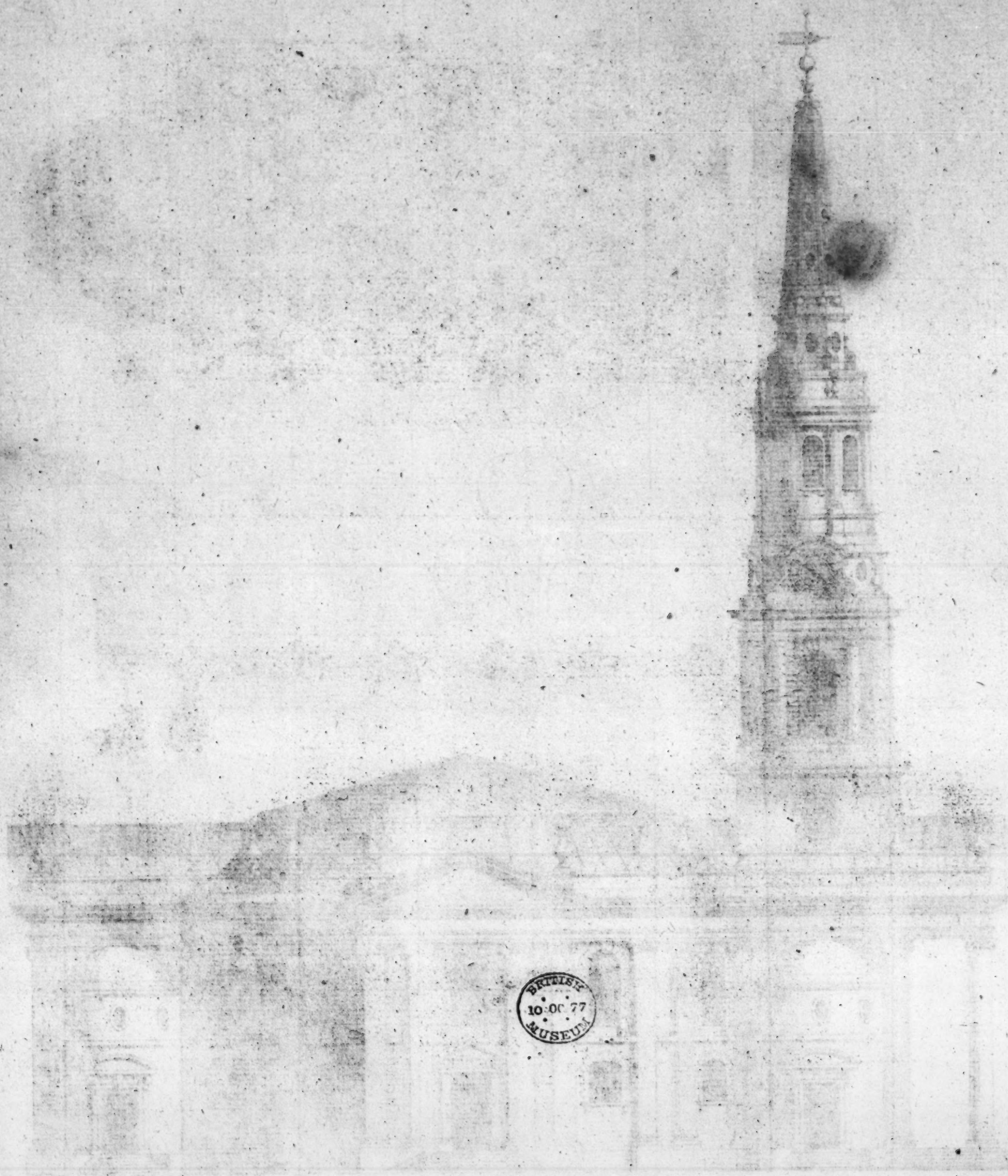




*South Side.*

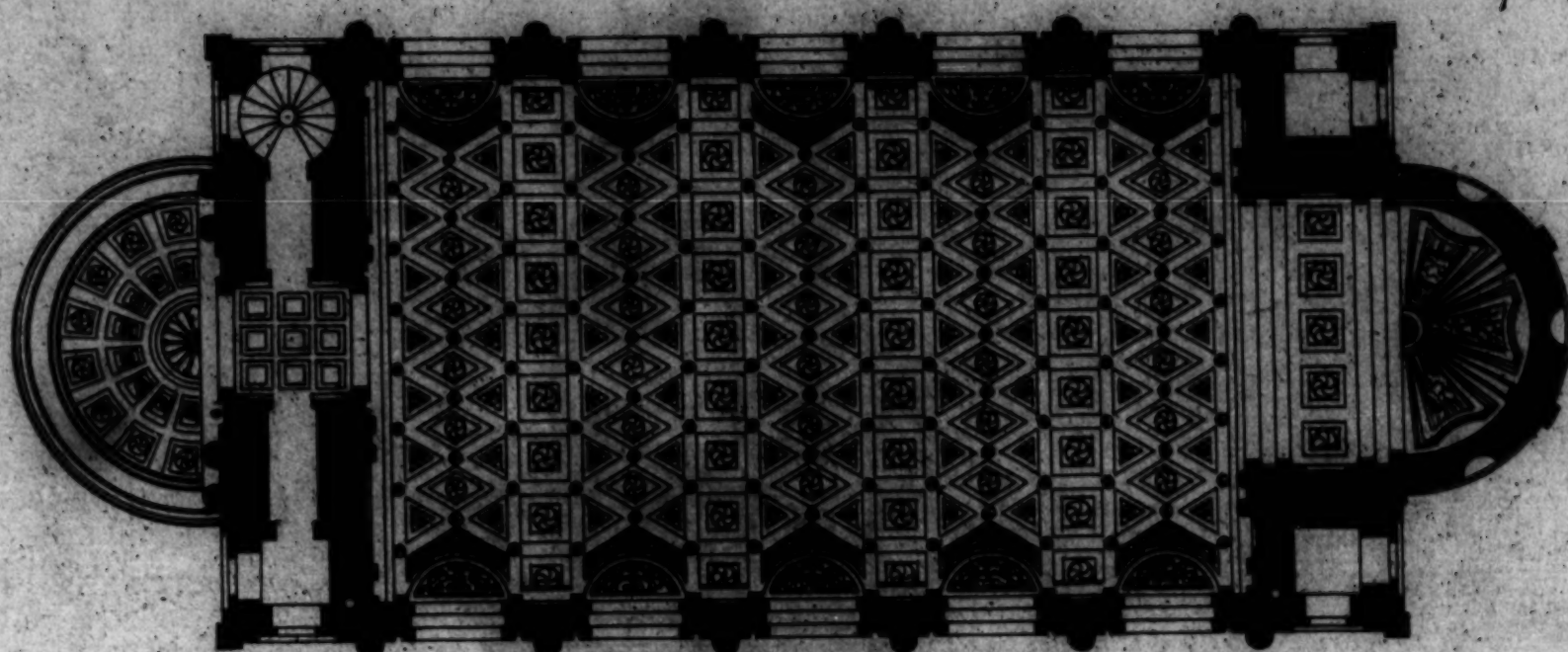


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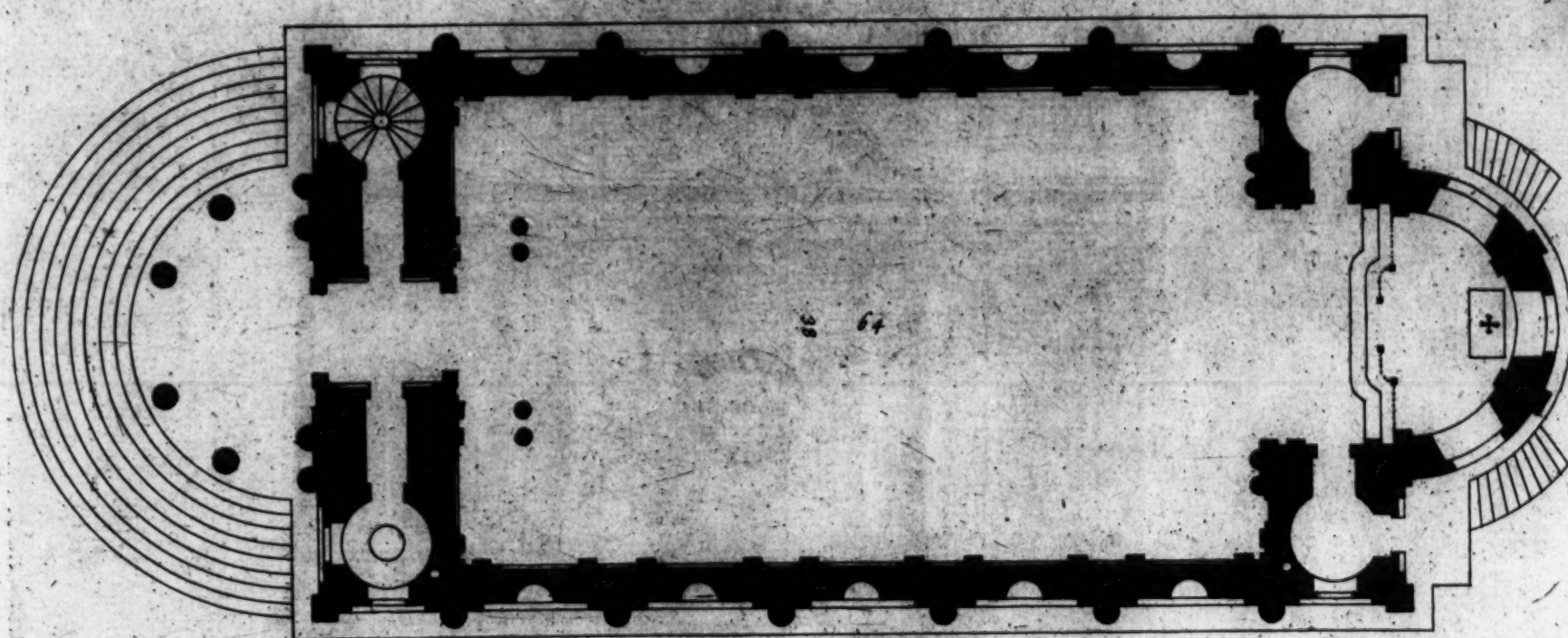


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Plan of the Upper Order.

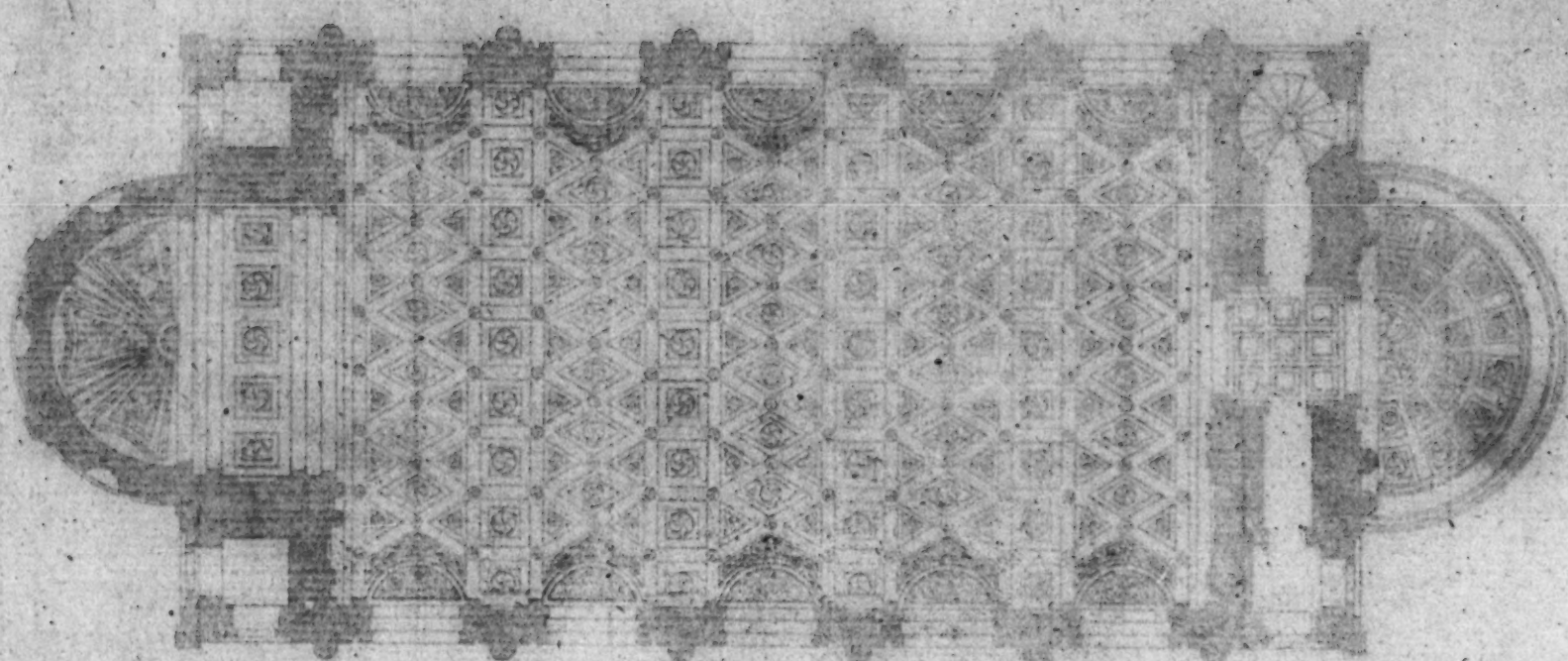


Plan of the Under Order.

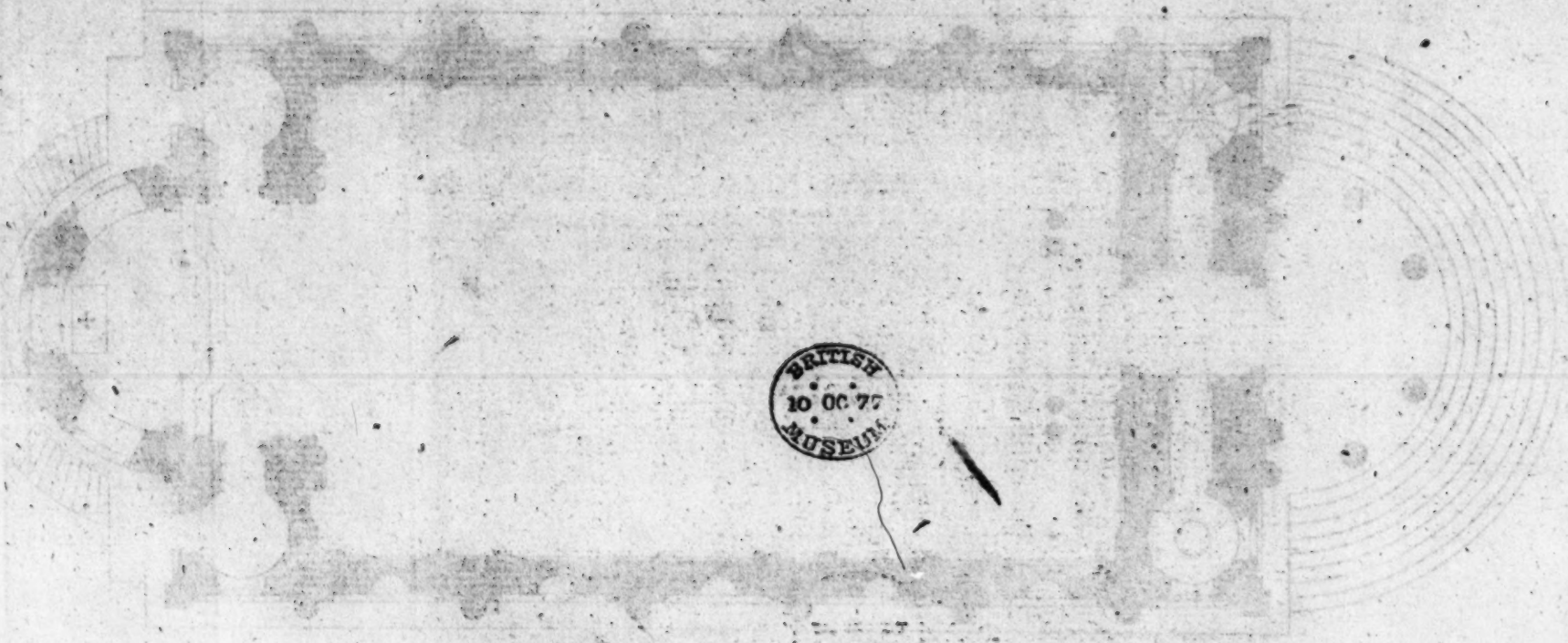
Jacobus Gibbs Arch<sup>t</sup> inven<sup>t</sup> et del<sup>t</sup>

J. Harris fec<sup>t</sup>





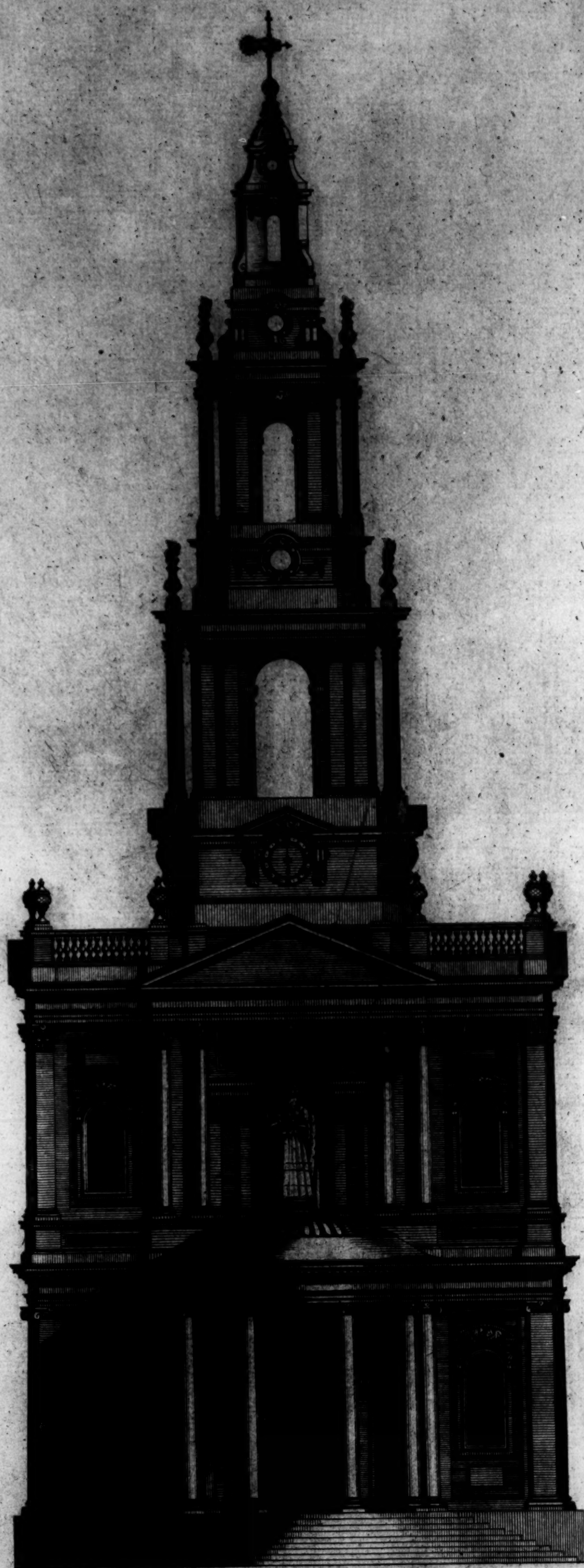
Plan of the Upper Chamber



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Plan of the Lower Chamber



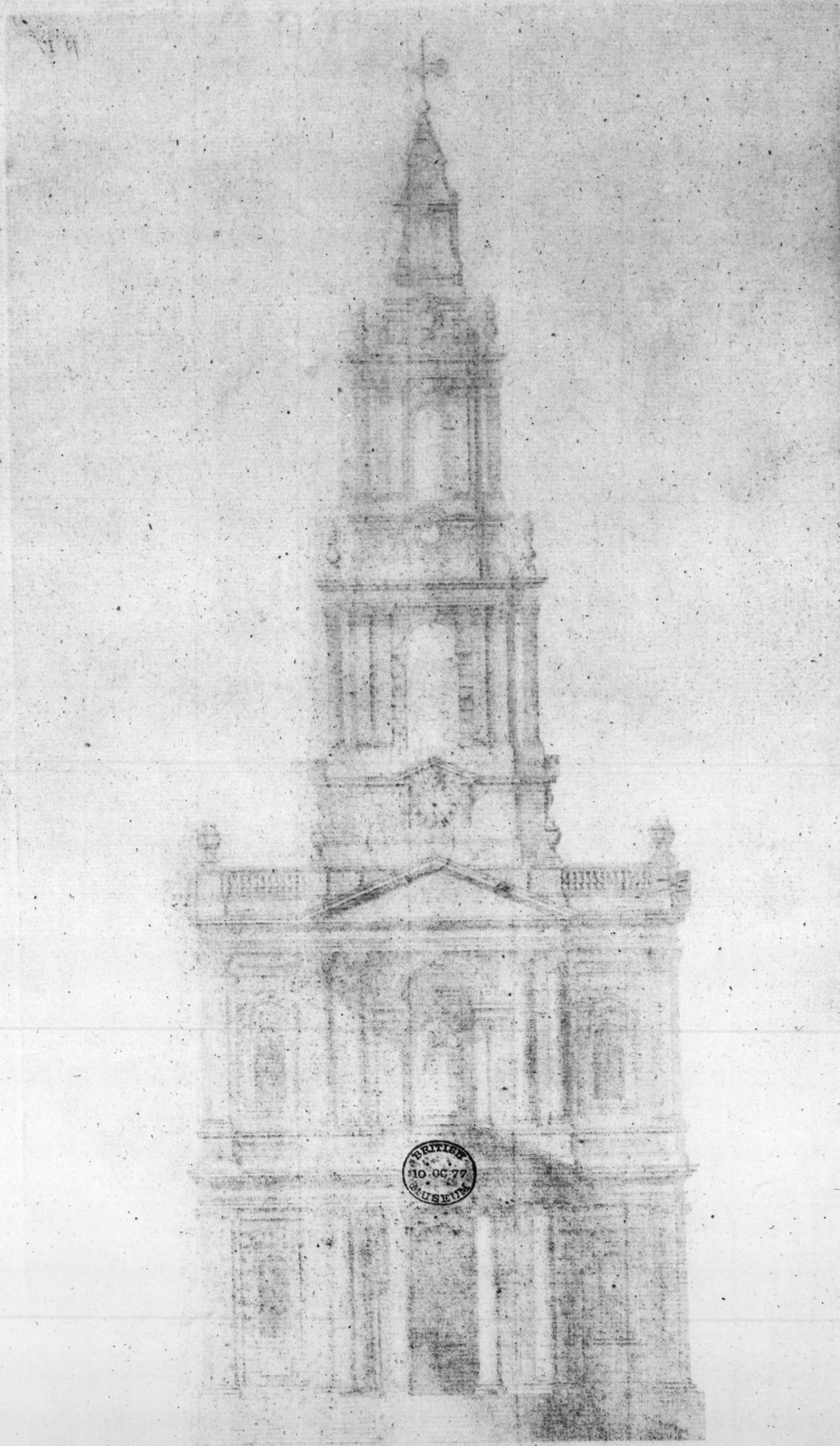


The West end

*Ta: Gibbs Archdale*

H. Hulsvberg Sculp<sup>r</sup>





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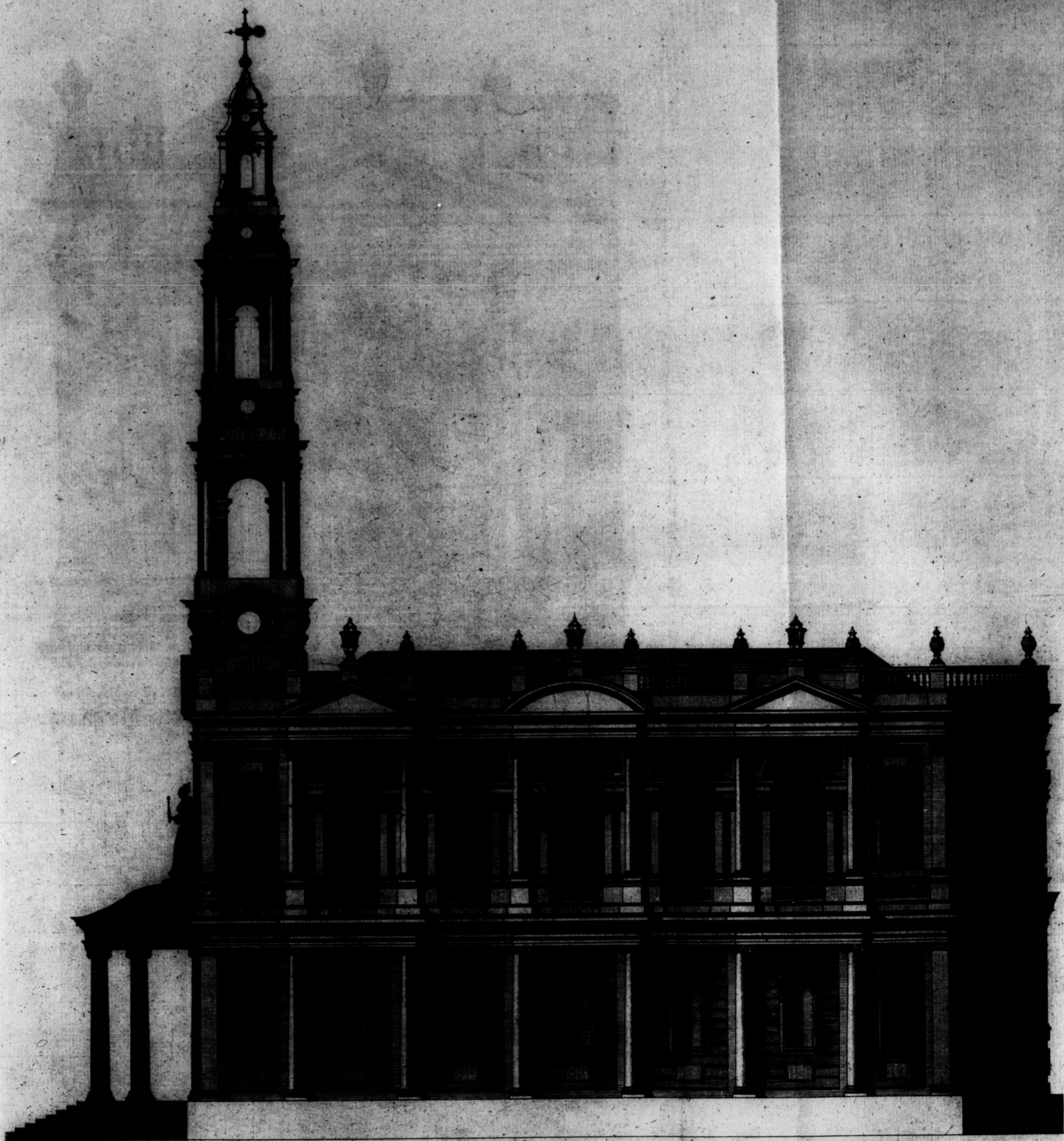


Jas. Gibbs Arch: del.

*The East end.*

JH. Hulsberg Sculp<sup>r</sup>



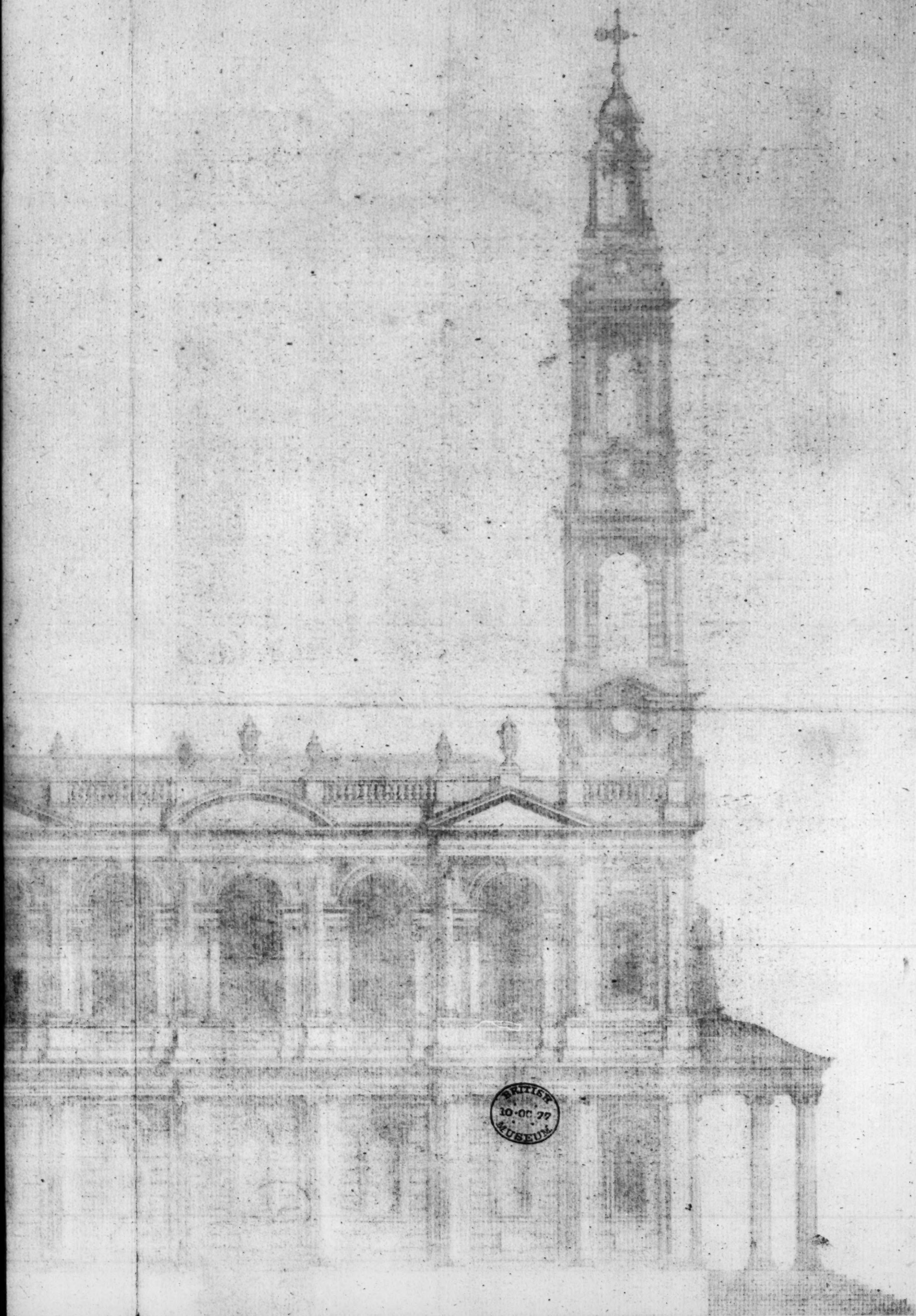


J. A. Gibbs Arch. del.

*The South side.*

J. A. Gibbs Sculp.





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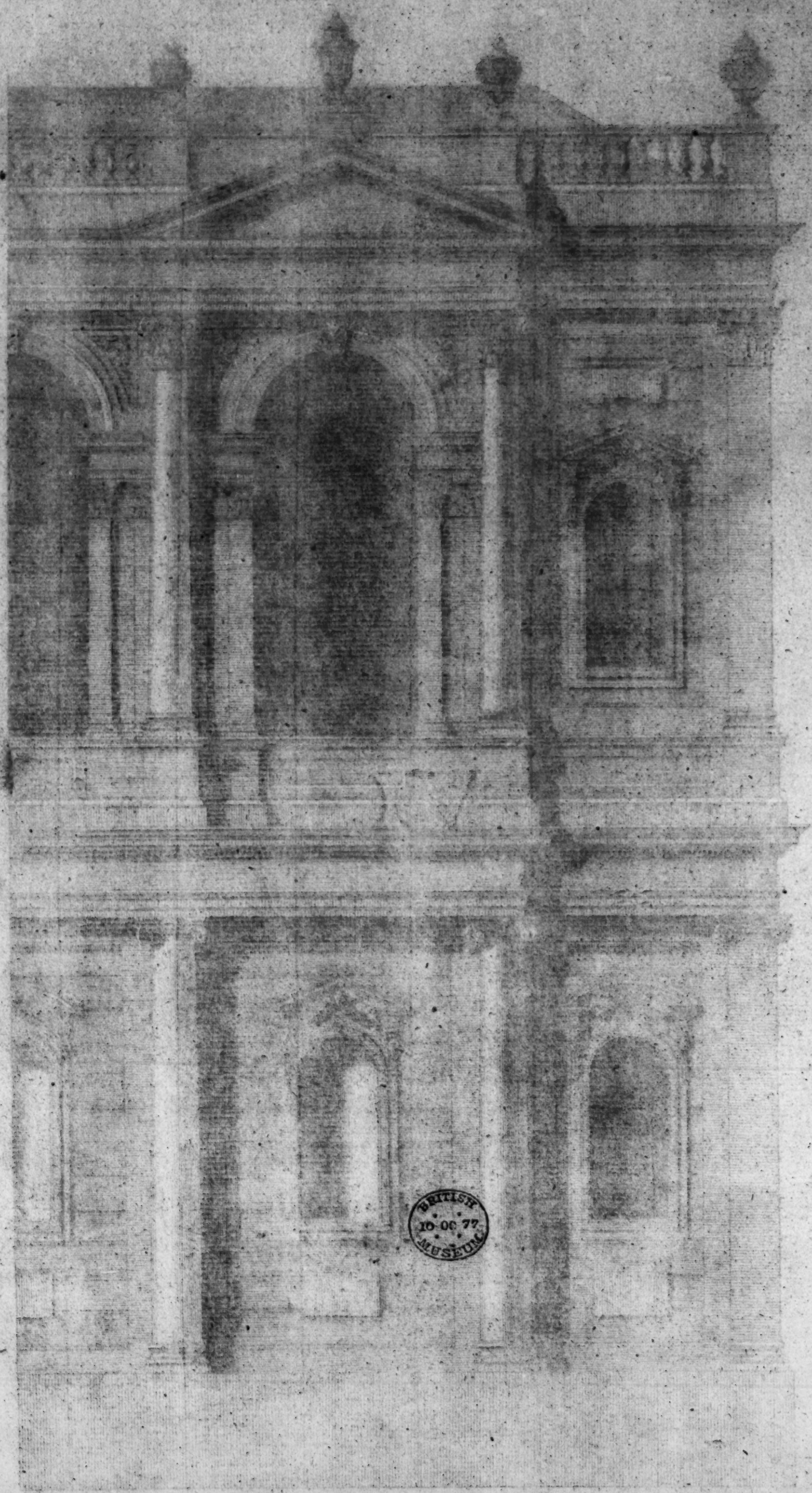




*Jacobs Gibbs Architect.*

*E. Kirkall sculp.*





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*Prospectus Templi S.<sup>tae</sup> Mariae Londini in vico dicto the Strand, Architectura Jacobi Gibbs.*

*Ja. Gibbs Archi. inven. et del.*

*Jo. Harris fecit*

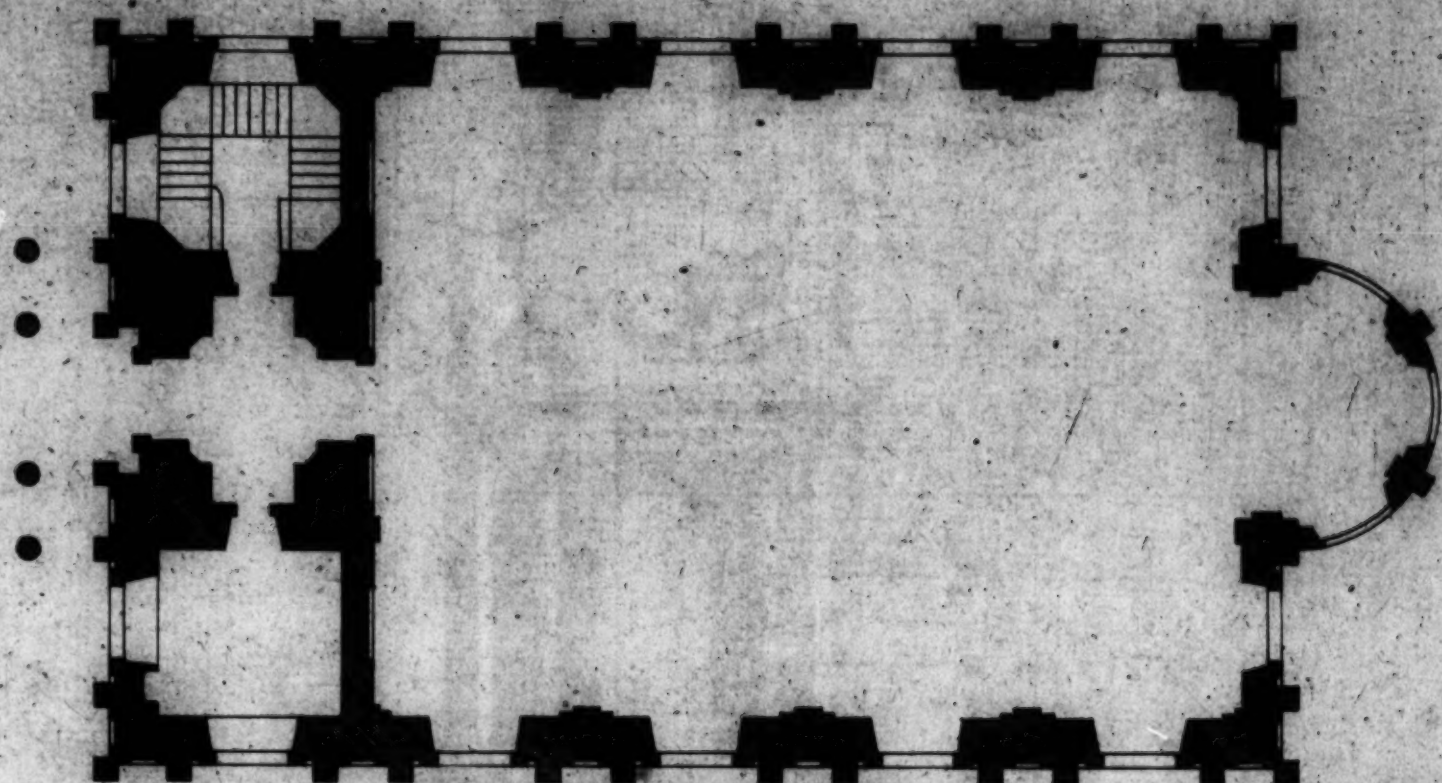




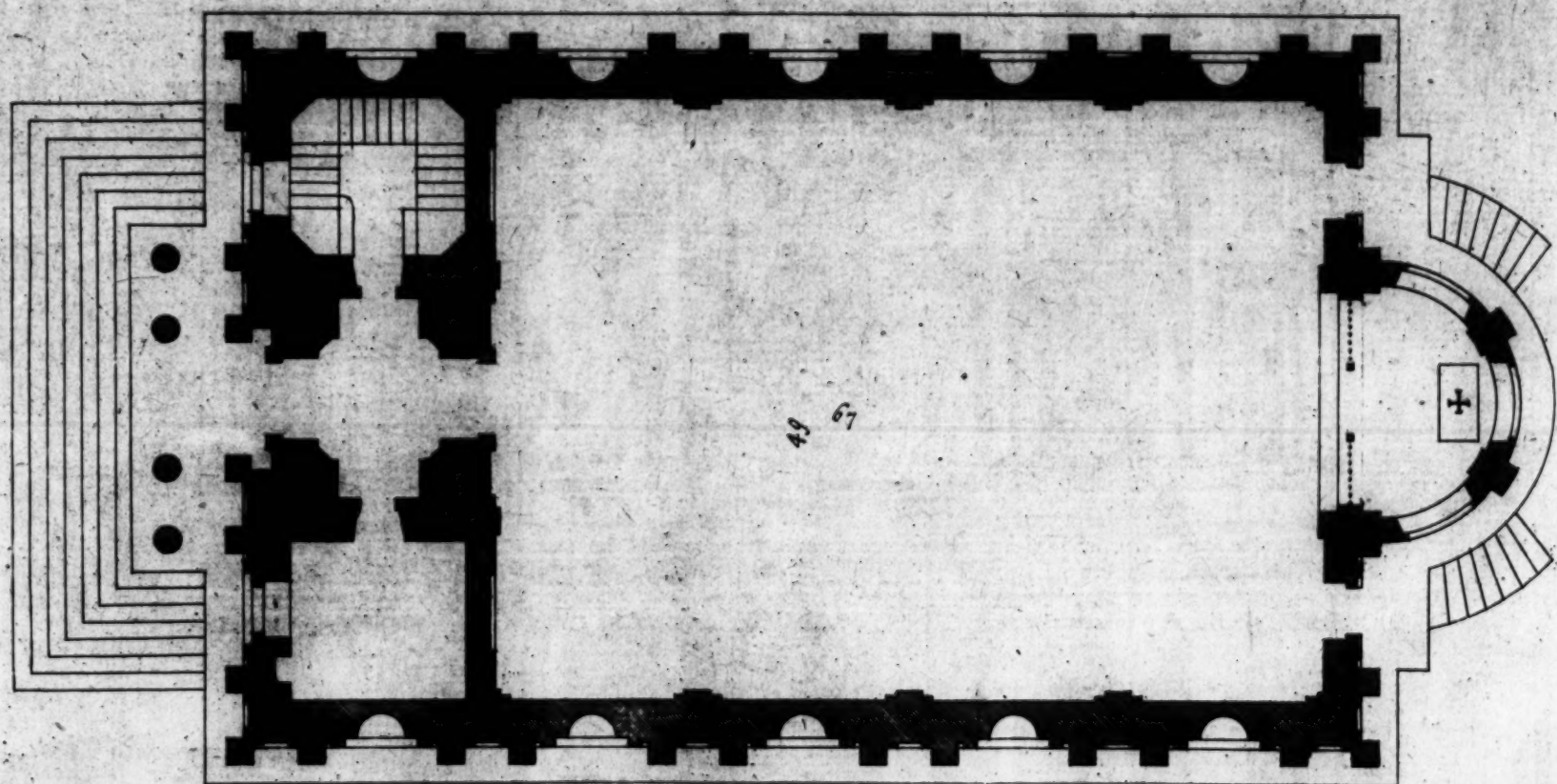
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Exterior View of the Church of St. Martin, London, from the West. Engraved by J. G. Smith. 1827.



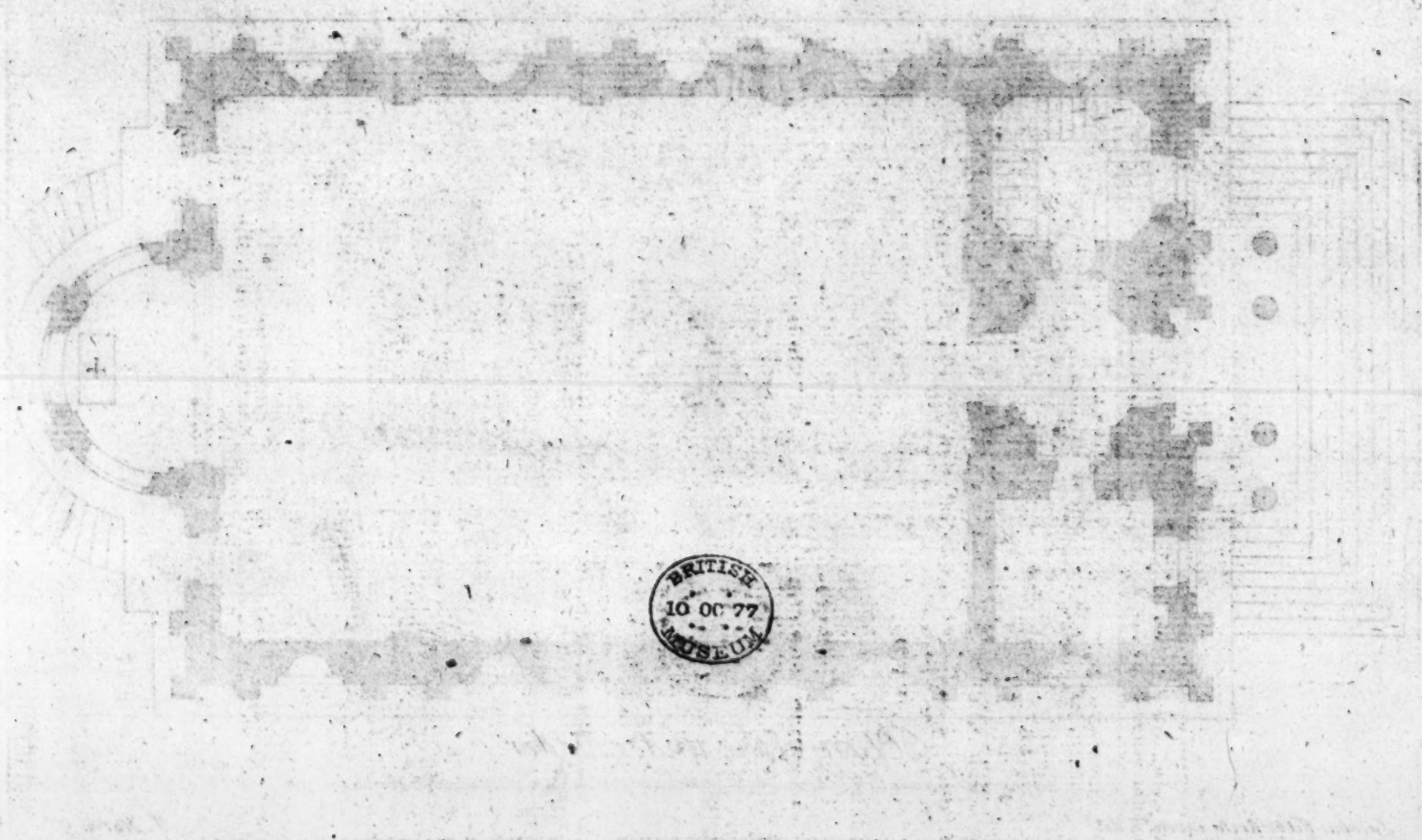
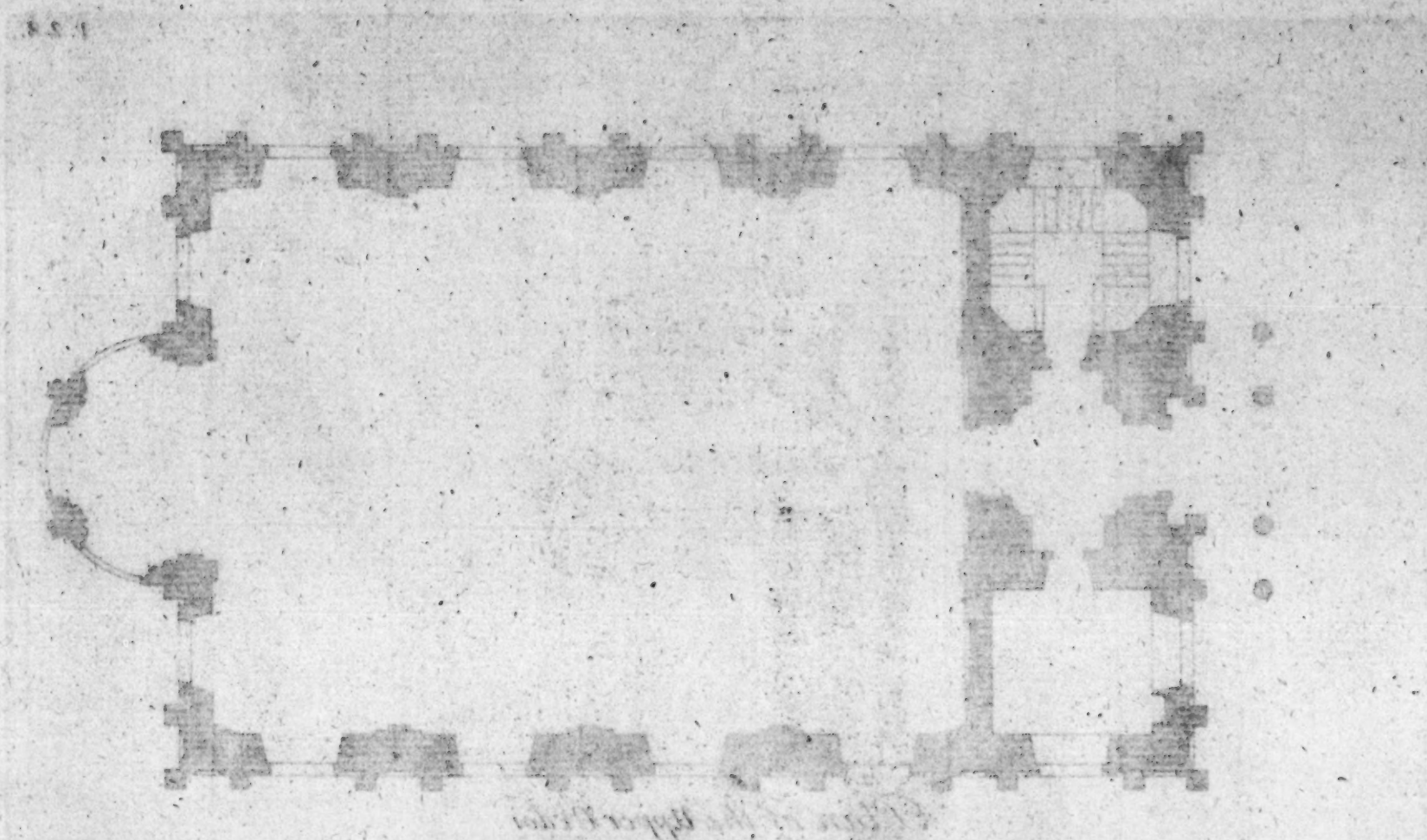


*Plan of the Upper Order.*



*Plan of the under Order.*







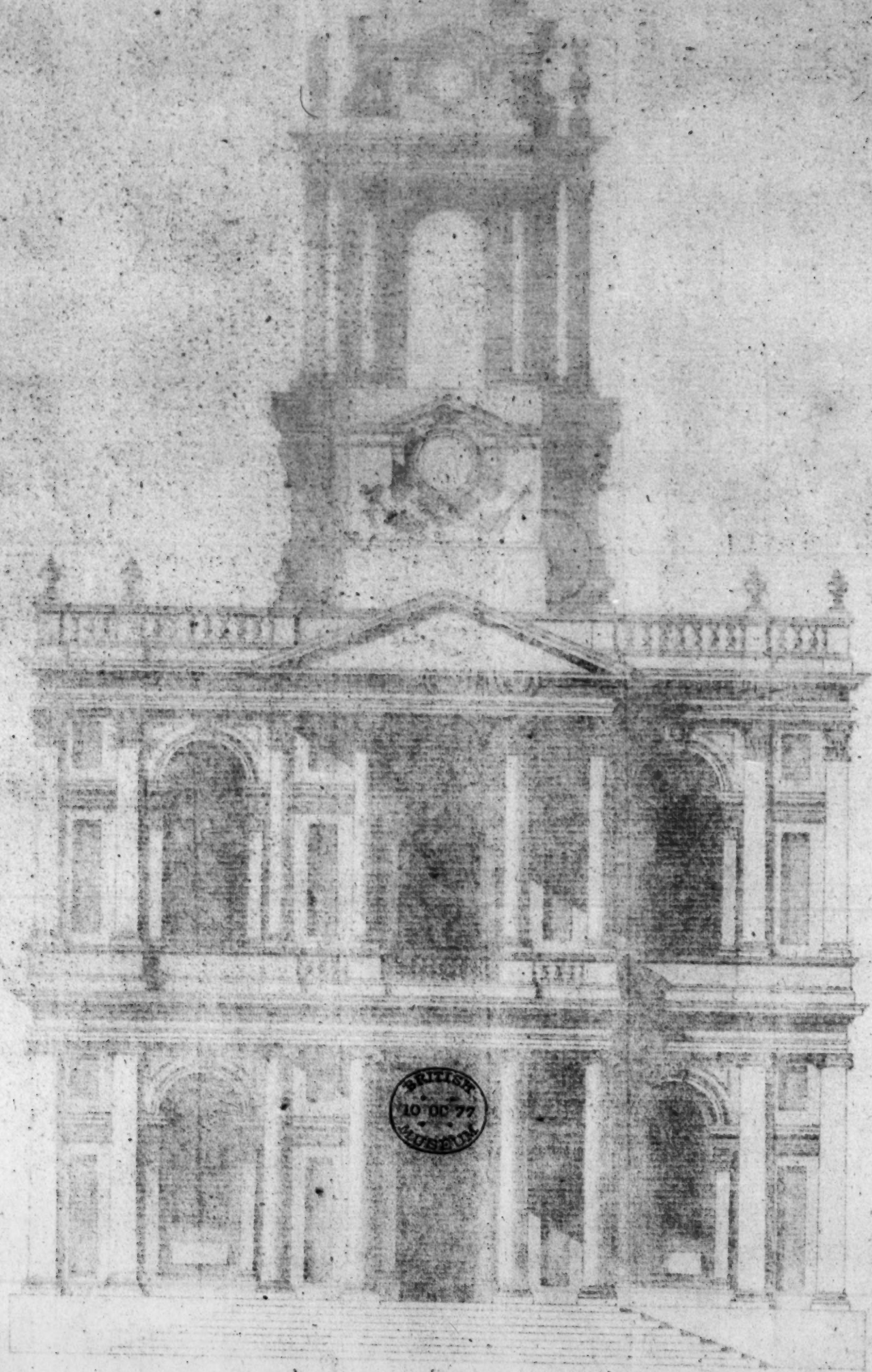


*The West end.*

*W. Gibbs Arch. del.*

*J. Harris Sculp.*





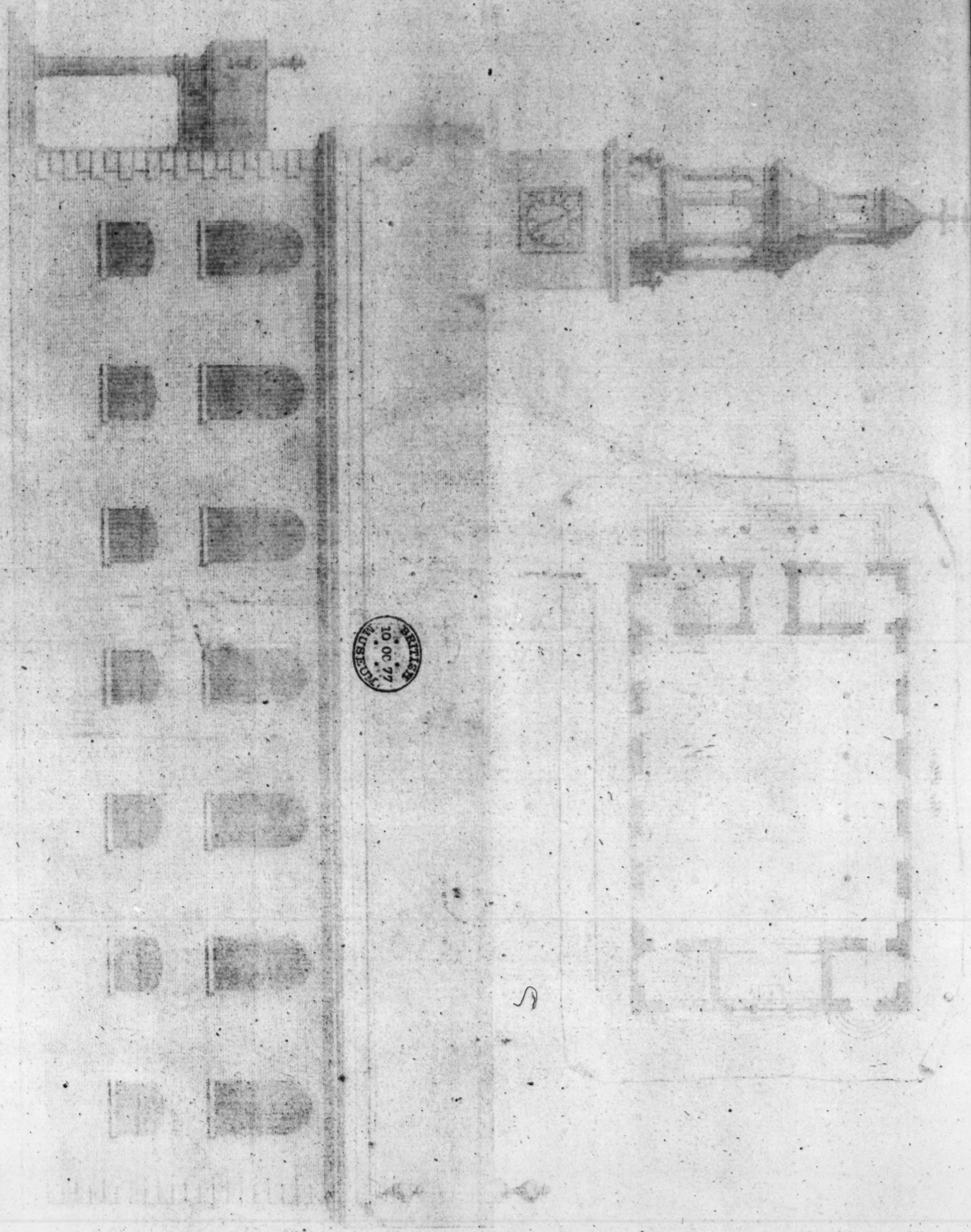
*The British Museum*

*Al. del. 1856.*





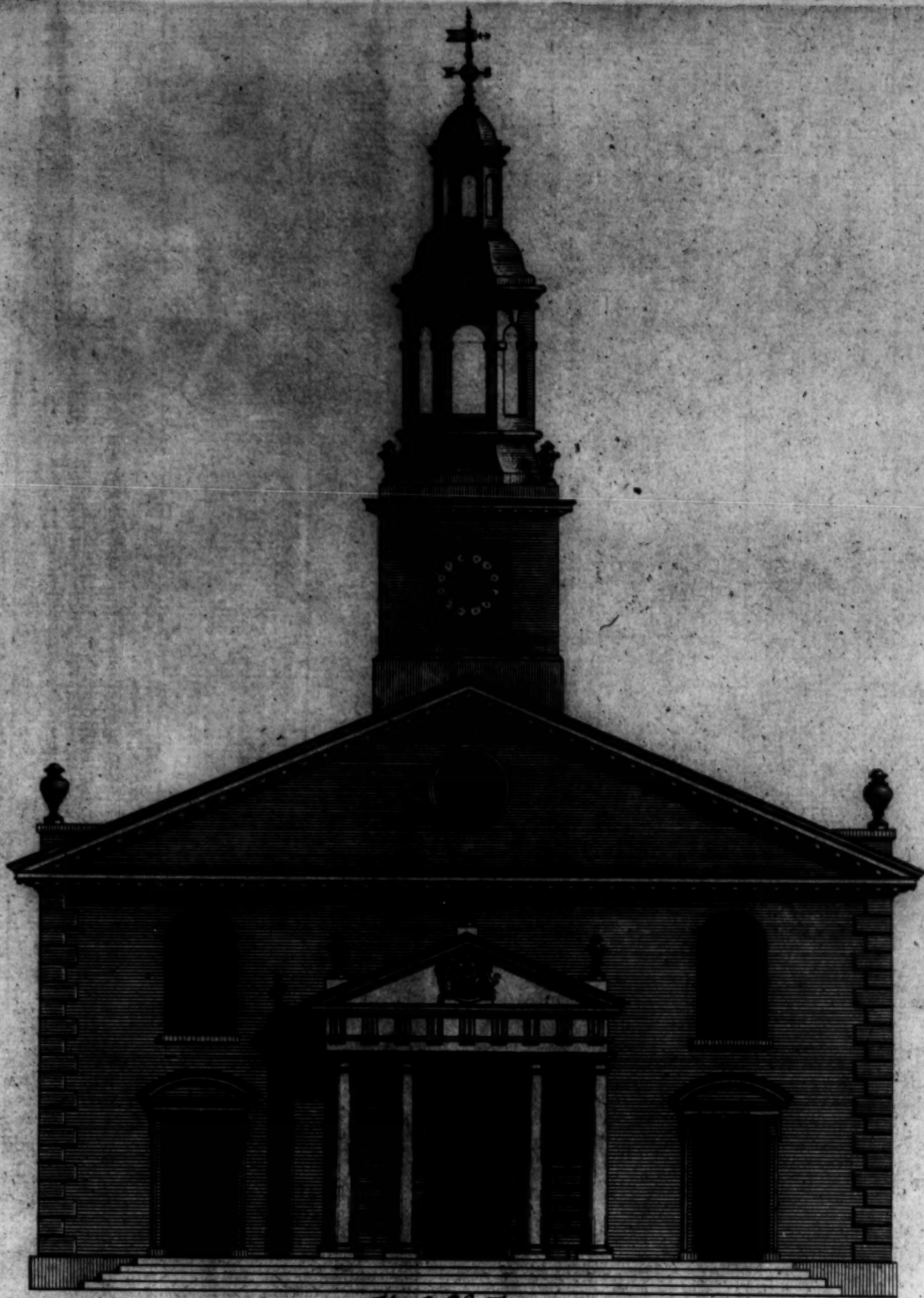




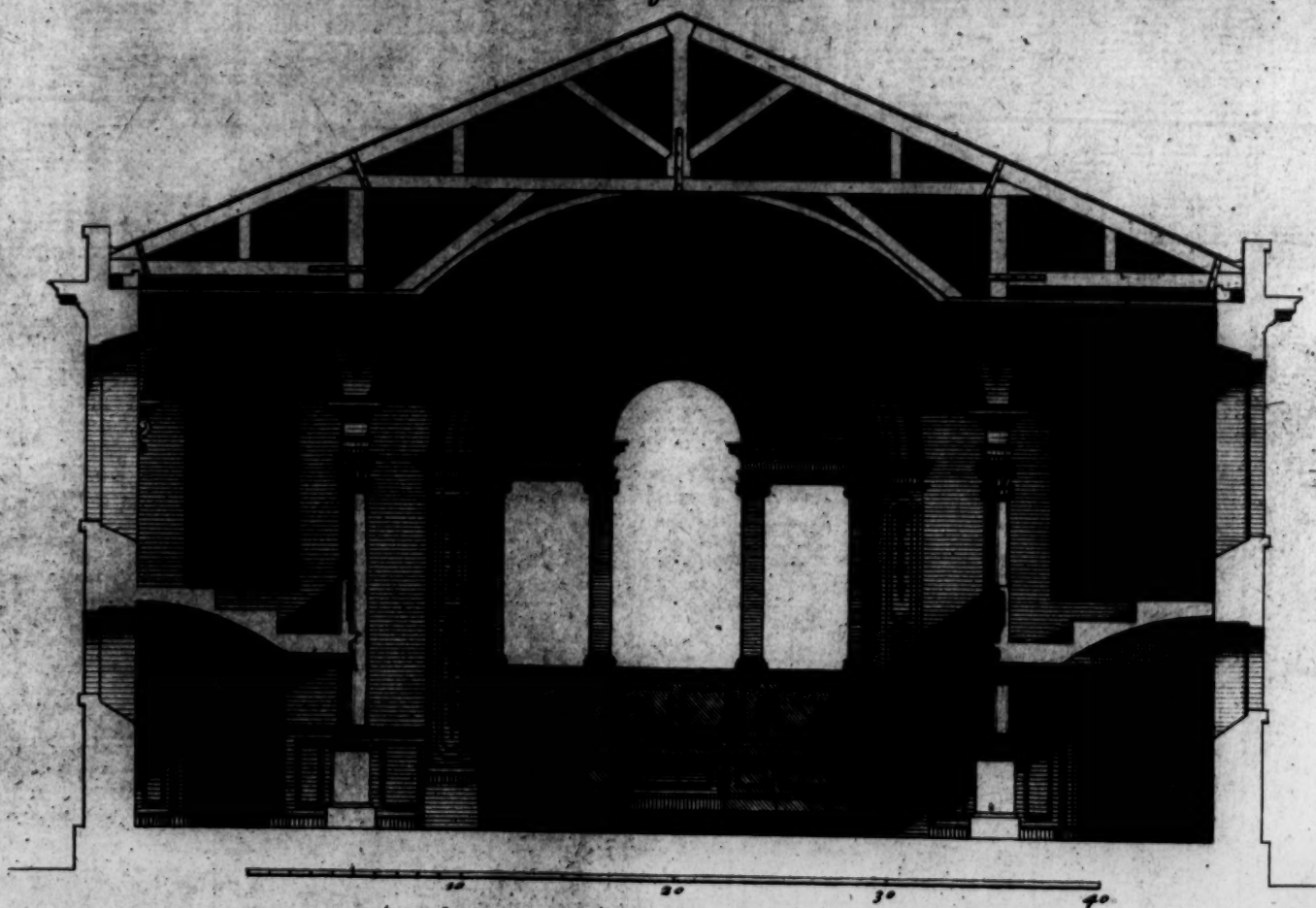
BRITISH  
10 OCT 77  
MUSEUM

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*The West Front*

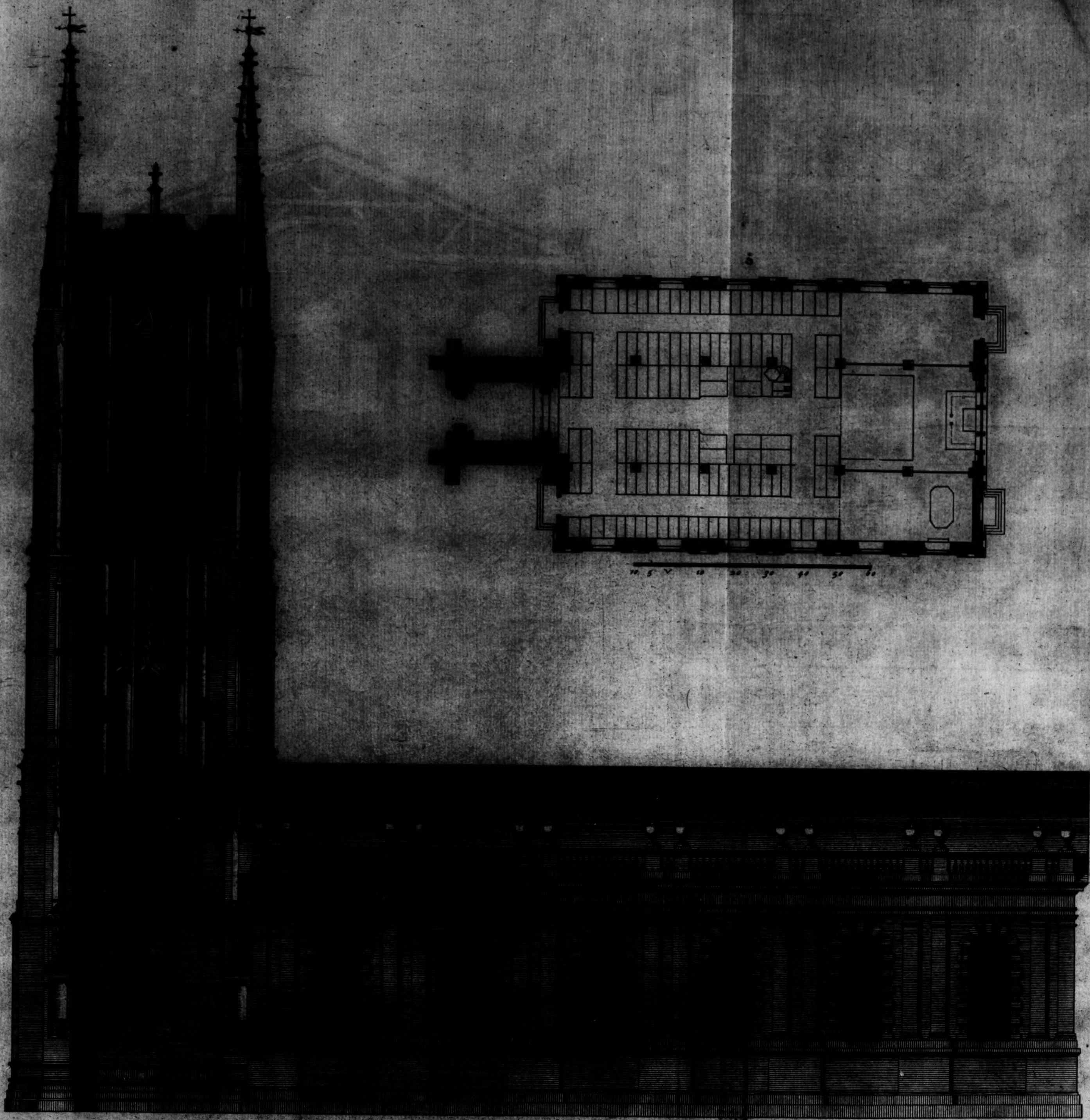


*The Section from South to North .*

*Jas. Gibbs Archt. del.*

*H. Hufbergh Sculp.*





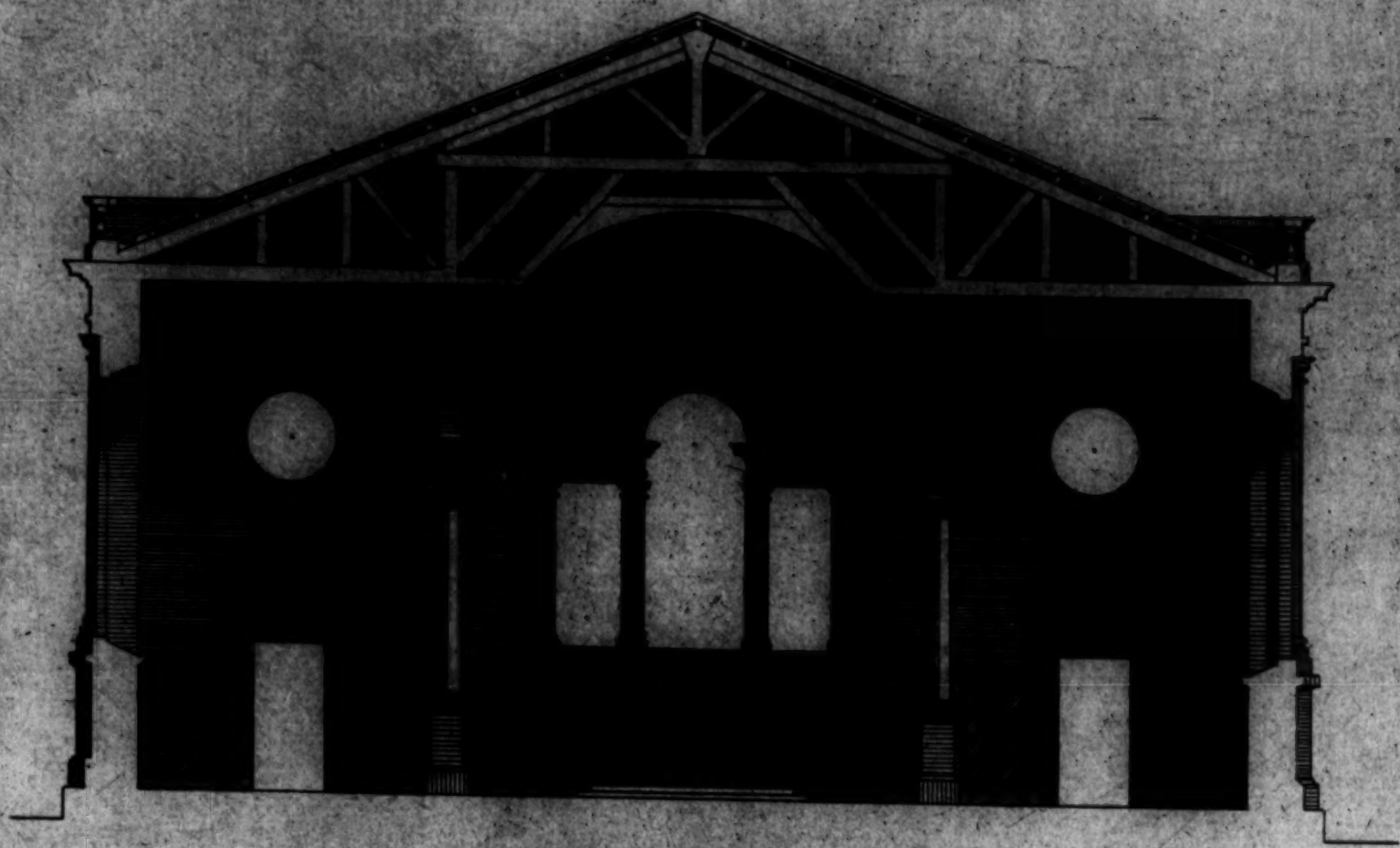
*Australe latus Ecclesiae Omnium Sanctorum, apud Derbionensem, mox ab imis instauranda, unâ cum Sepulchrali Monumento in quo Reliquiae Pranobilis Devonica Prosapia conduntur; Stante adhuc Turri magnificâ, quæ ad 178 pedes caput sublime attollit & Minister & Poro, chiani ejusdem Ecclesiae Duci Devonienſi, Piro non minus integris moribus, quàm splendide Natalitij illustri, humillimè: dedicant.*

*Delinavit J. Gibbs, Sculp. H. Hulseburgh.*









*The Section*

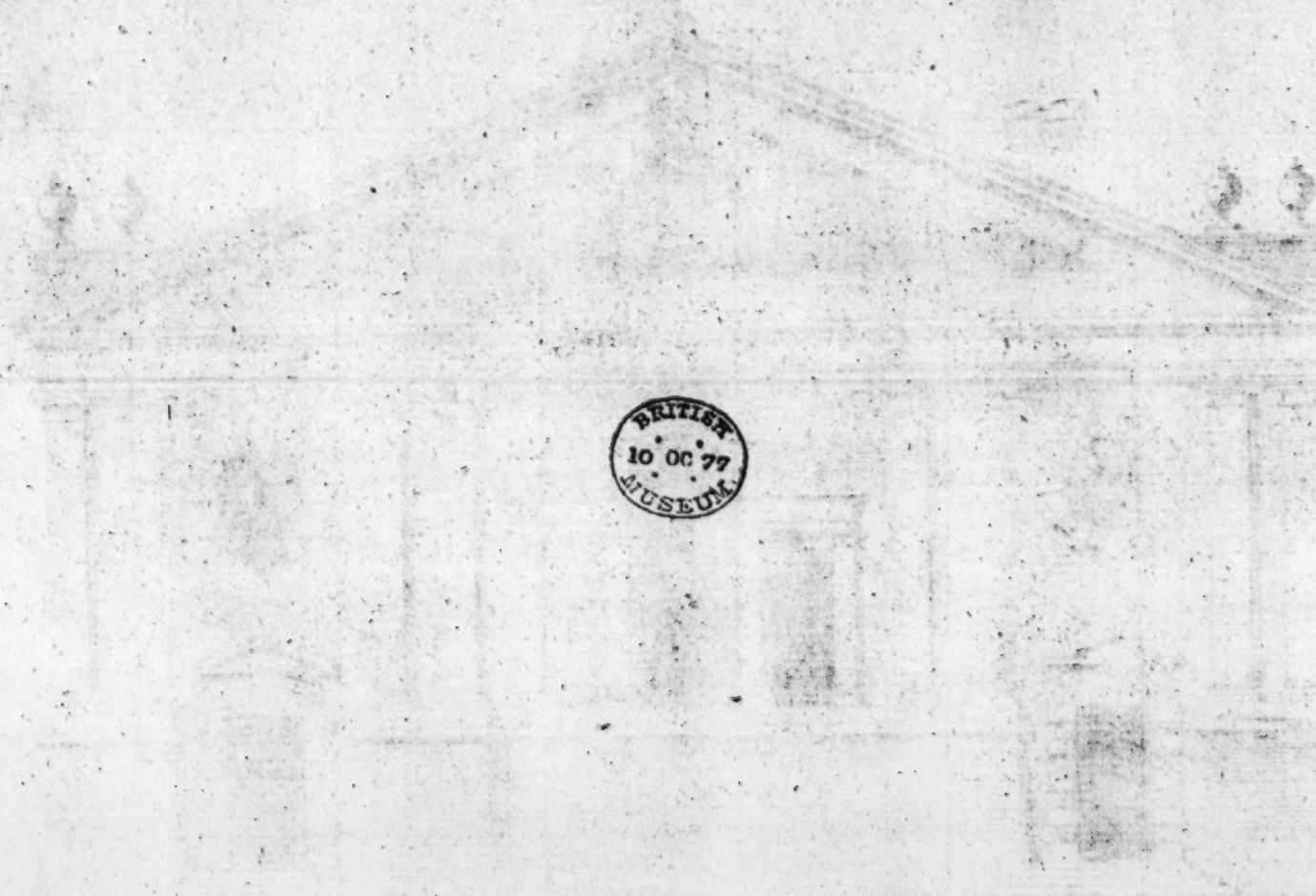
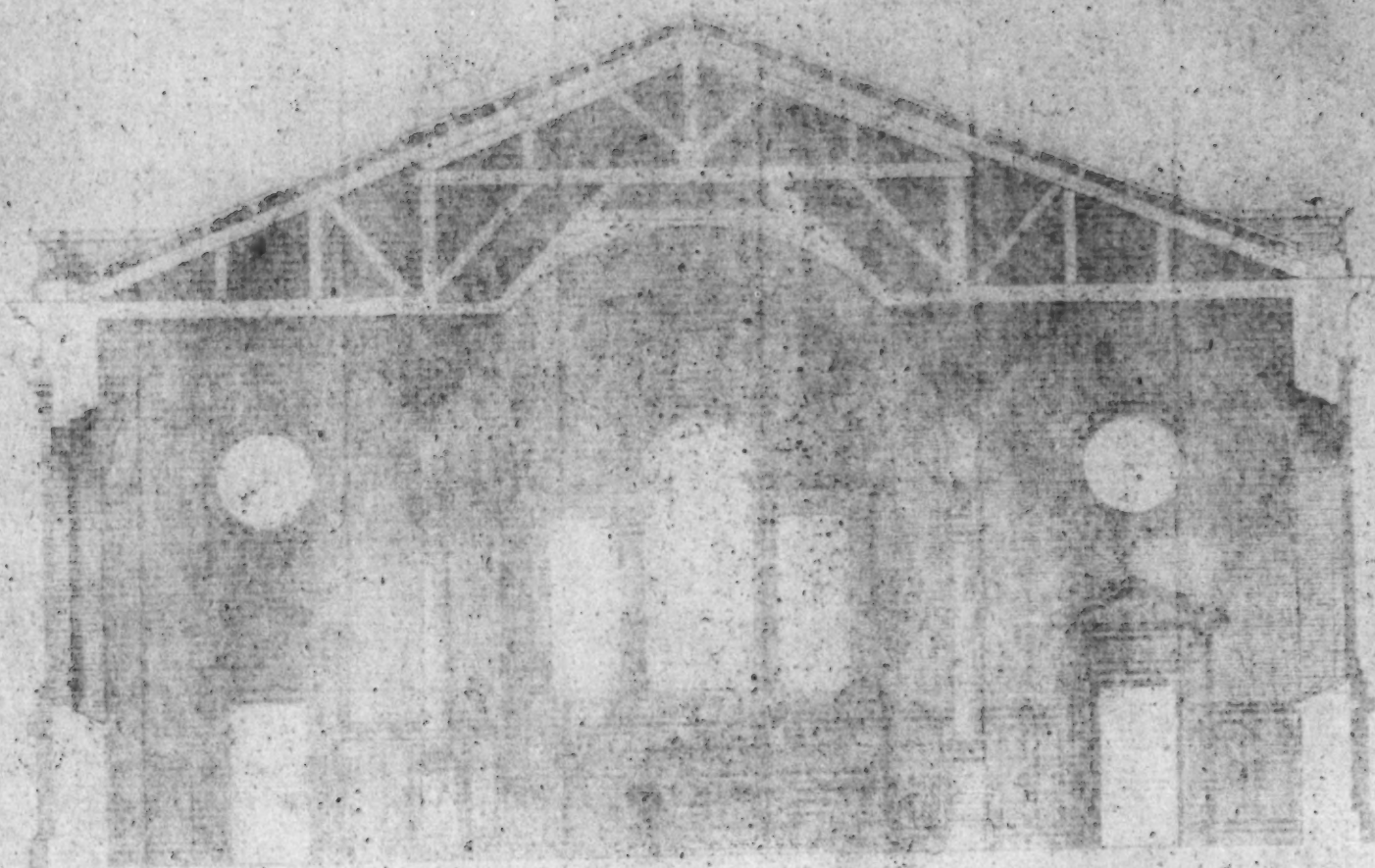


*The East end of the New Church att Derby*

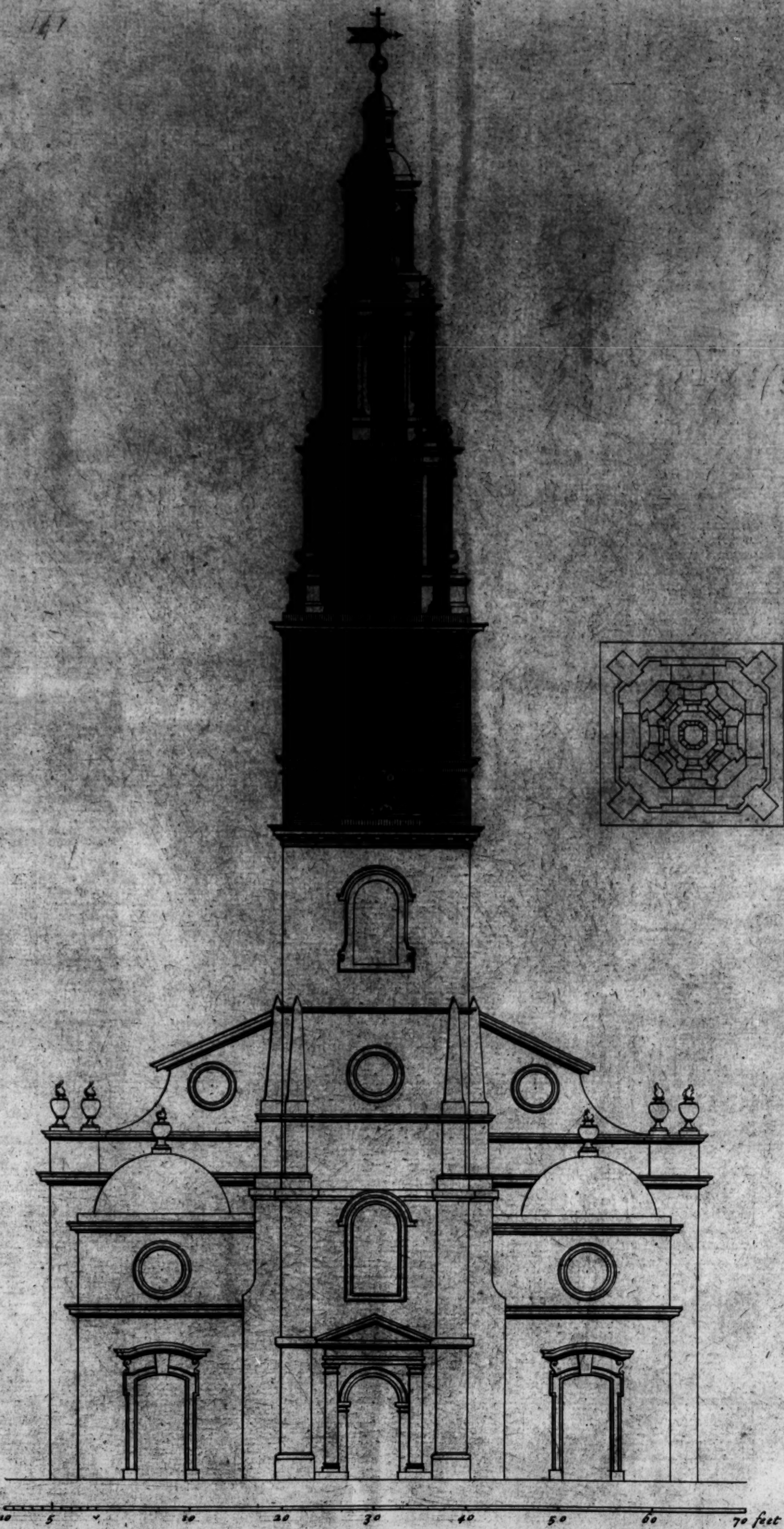
*Jacobo Gibbs Architecto.*

*H. Hulstberg Sculp.*









Jacobo Gibbs Architect

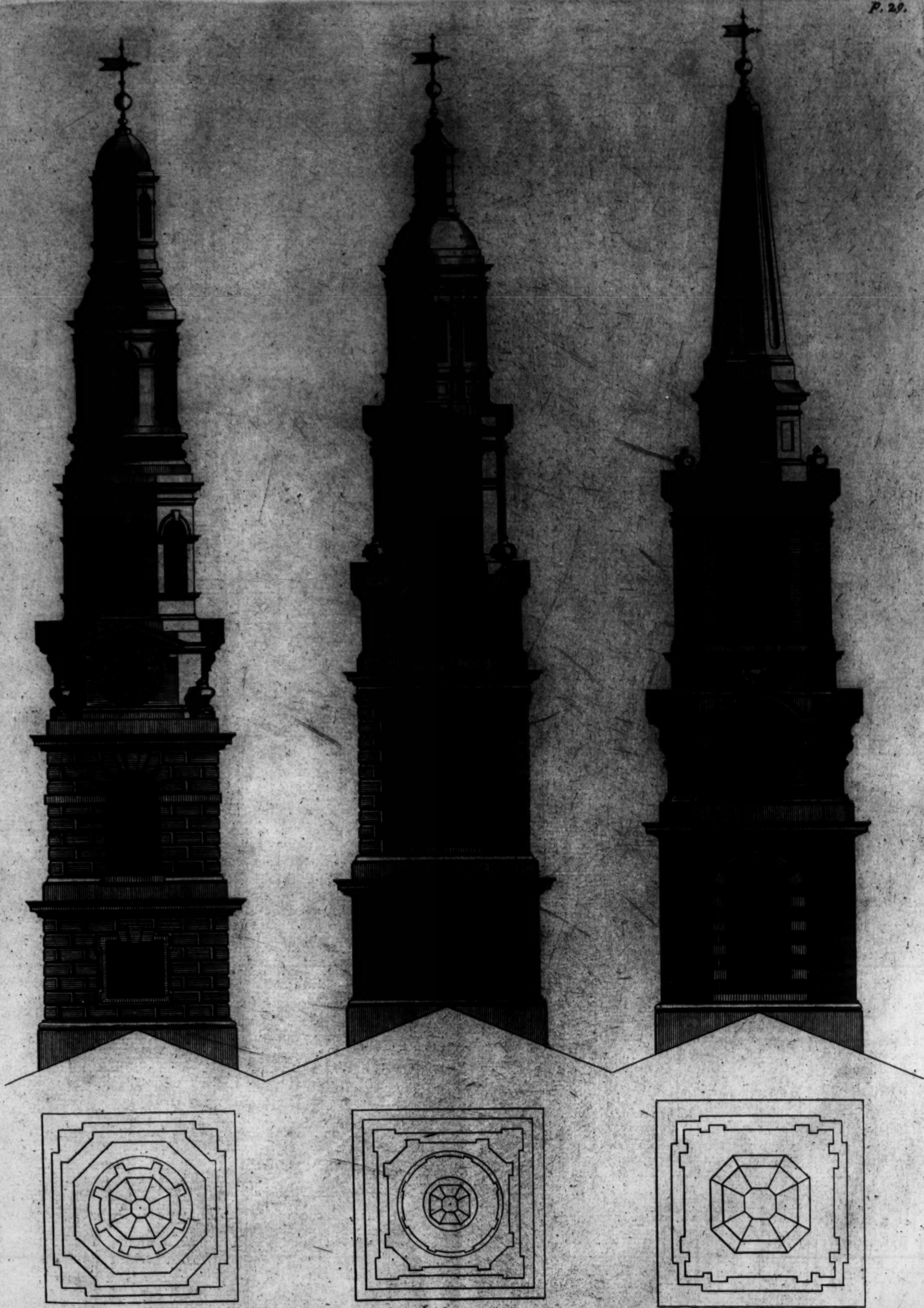
H. Hulsbergh Sculp.





Jacob

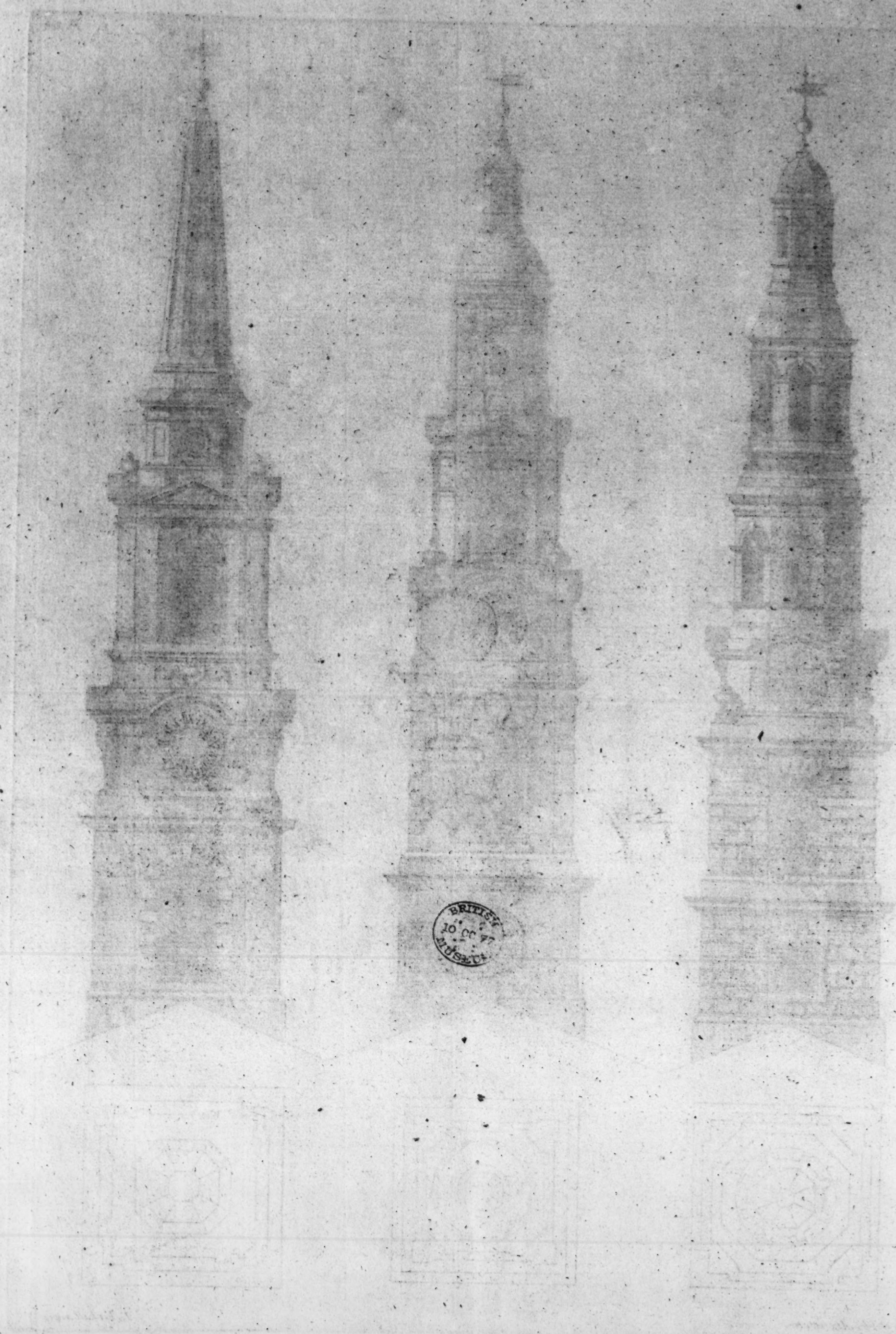




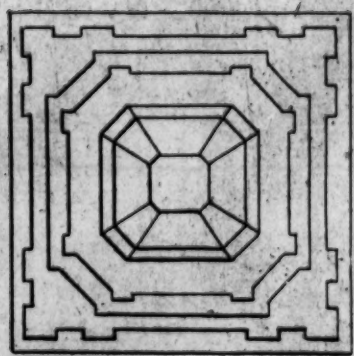
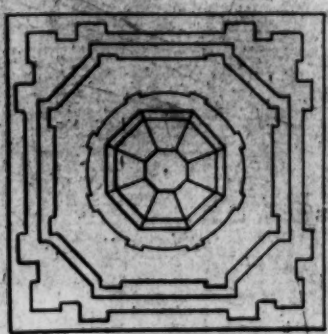
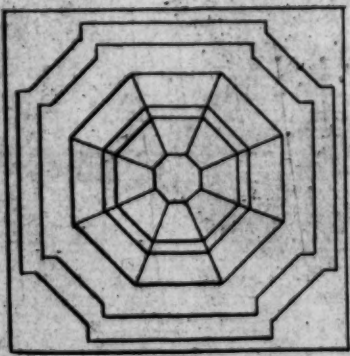
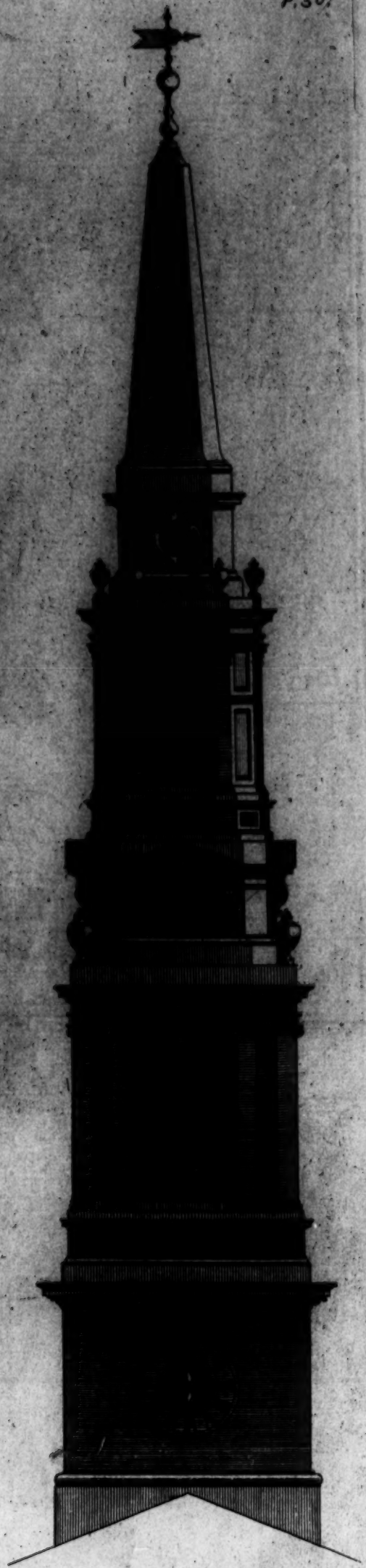
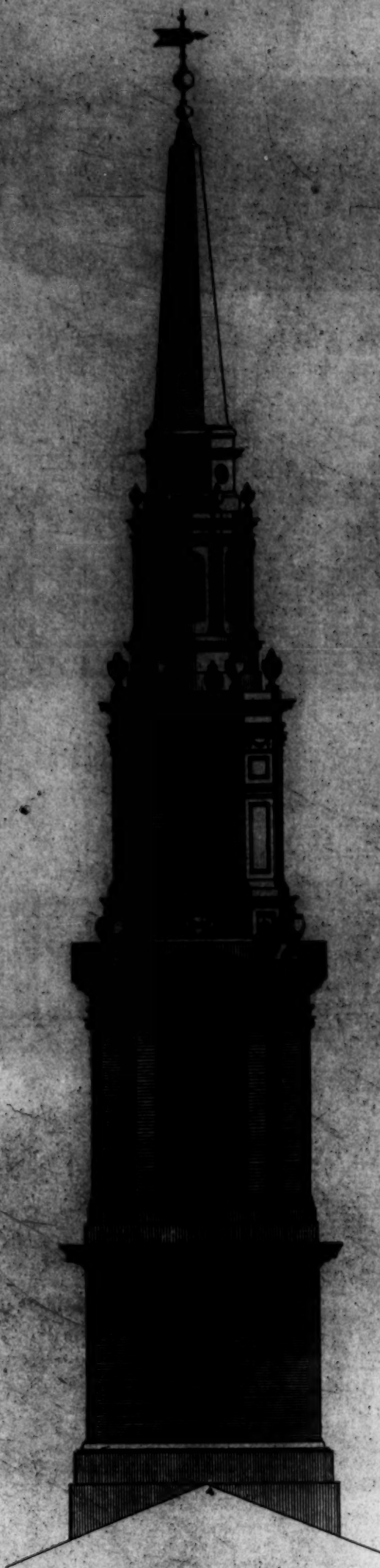
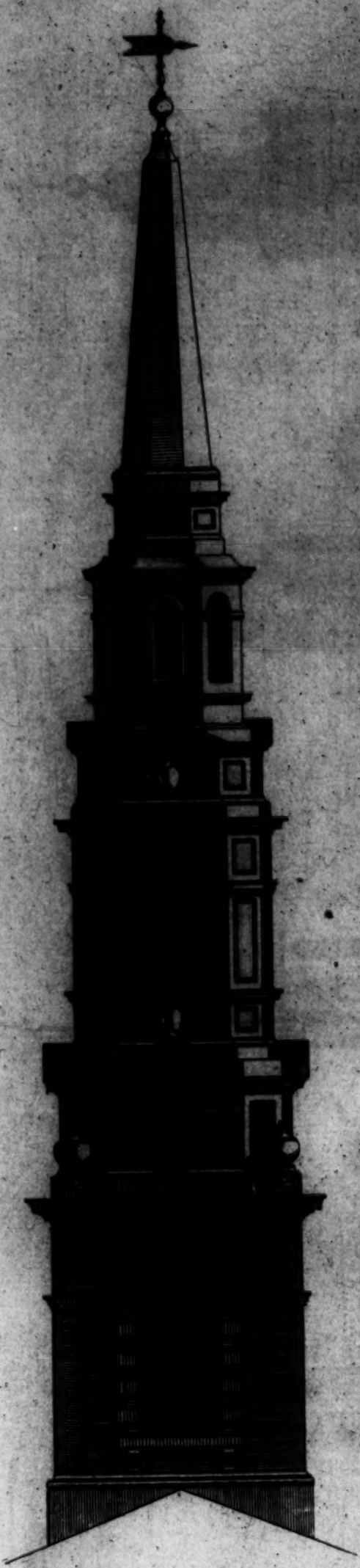
Jacobo Gibbs Architect.

E. Kirkall sculp.





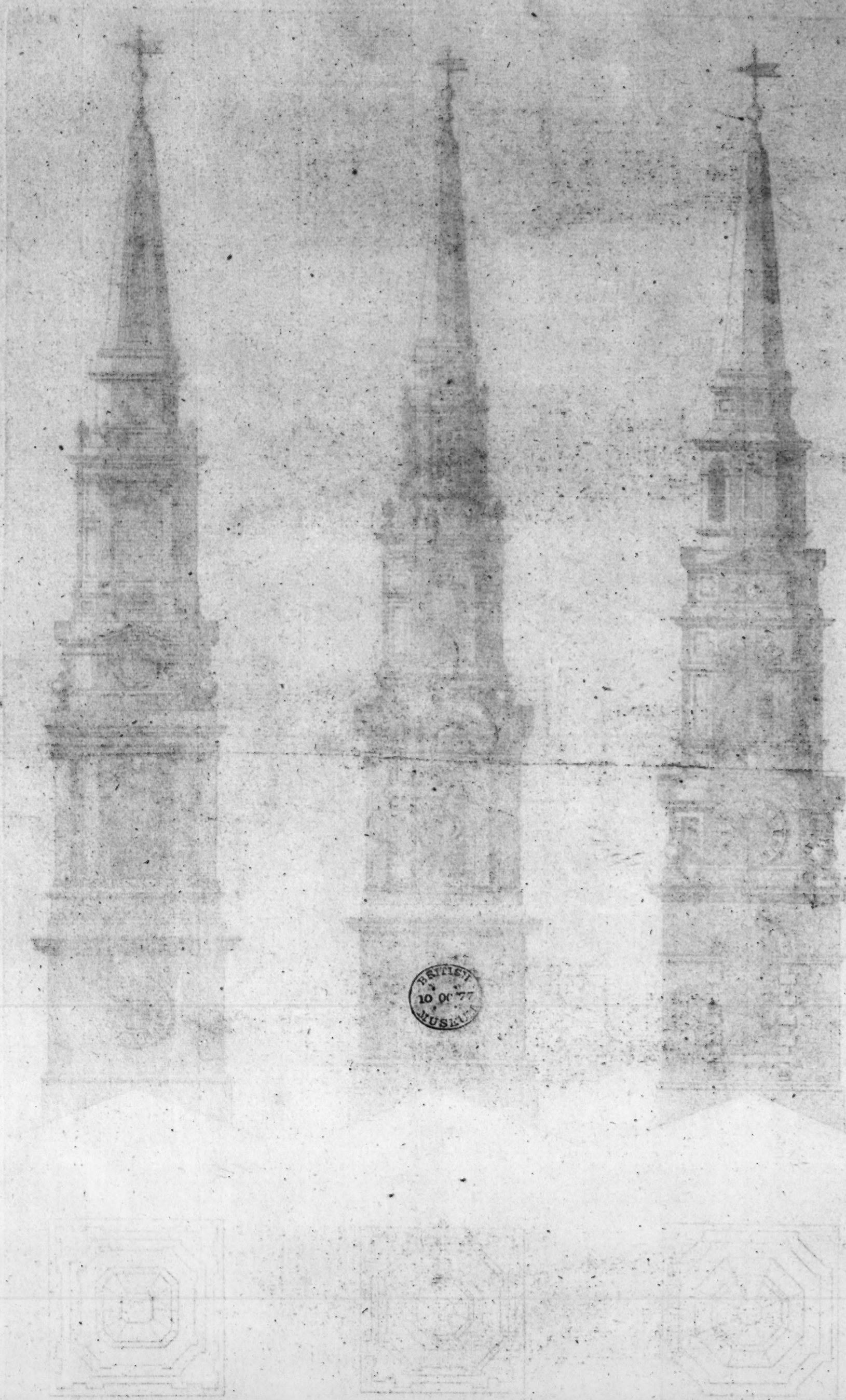




Jacobo Gibbs Architecto.

E. Kirkall sculp.

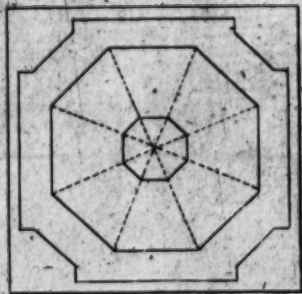
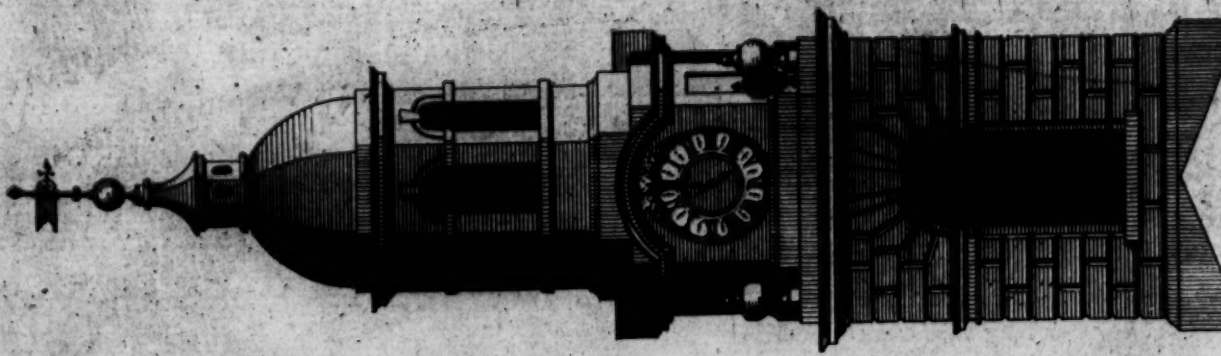
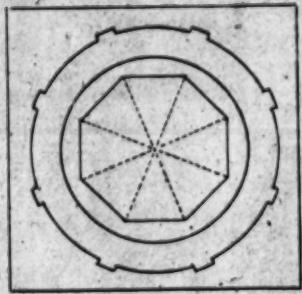
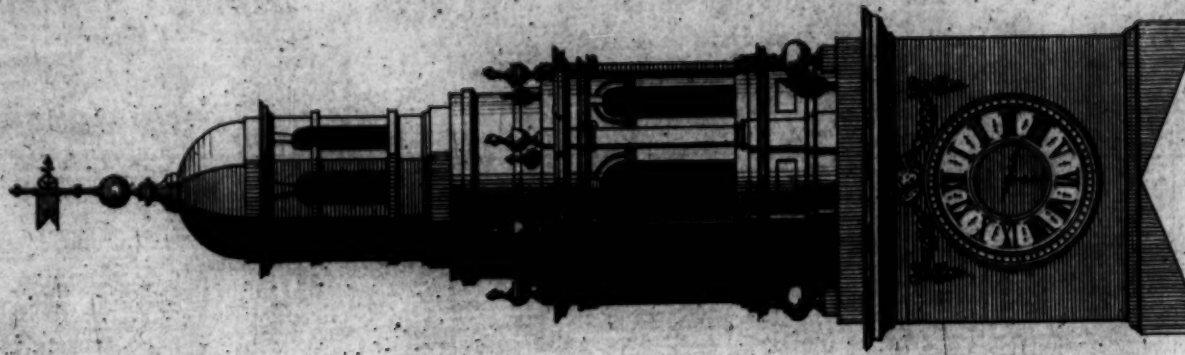
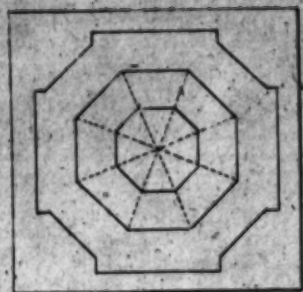
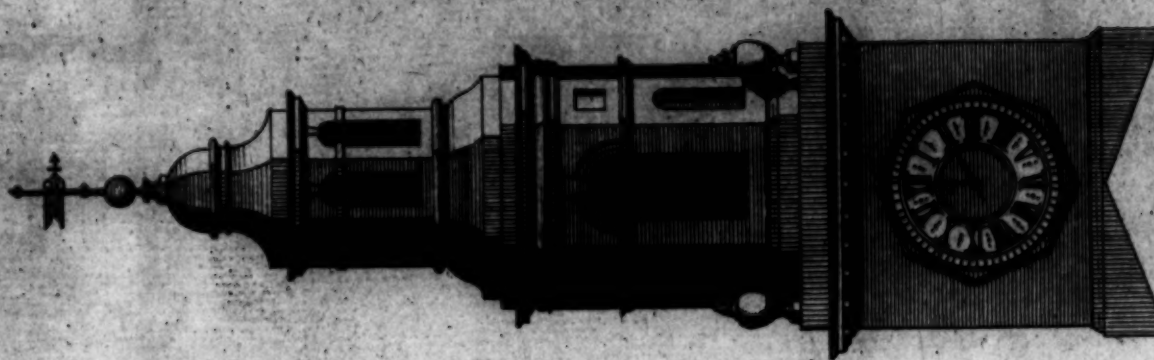
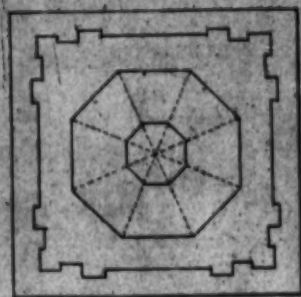
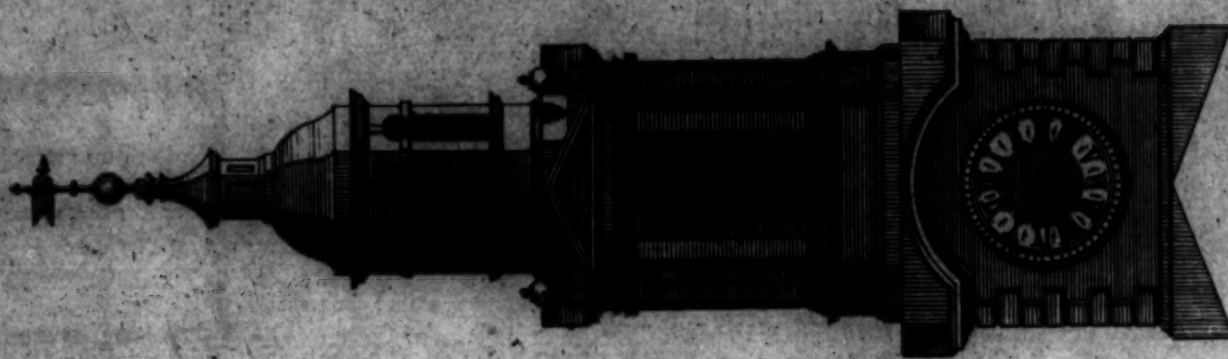
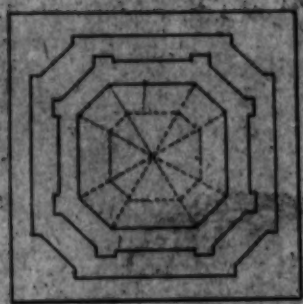
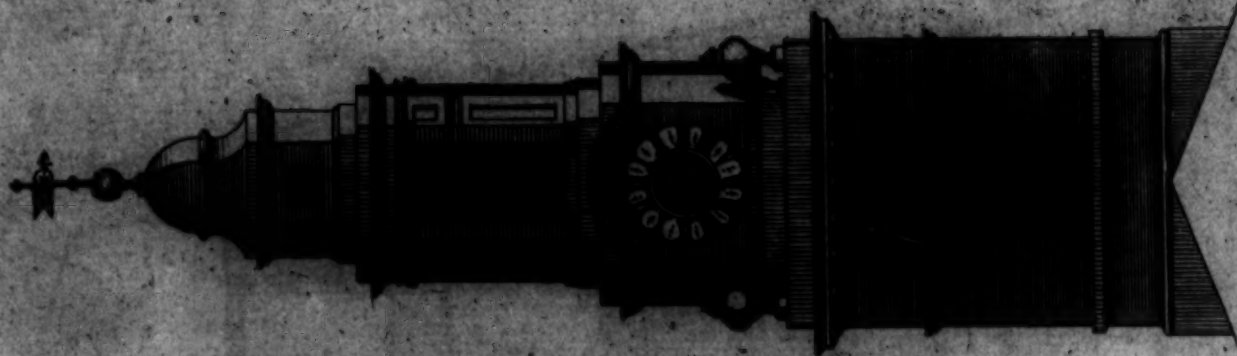




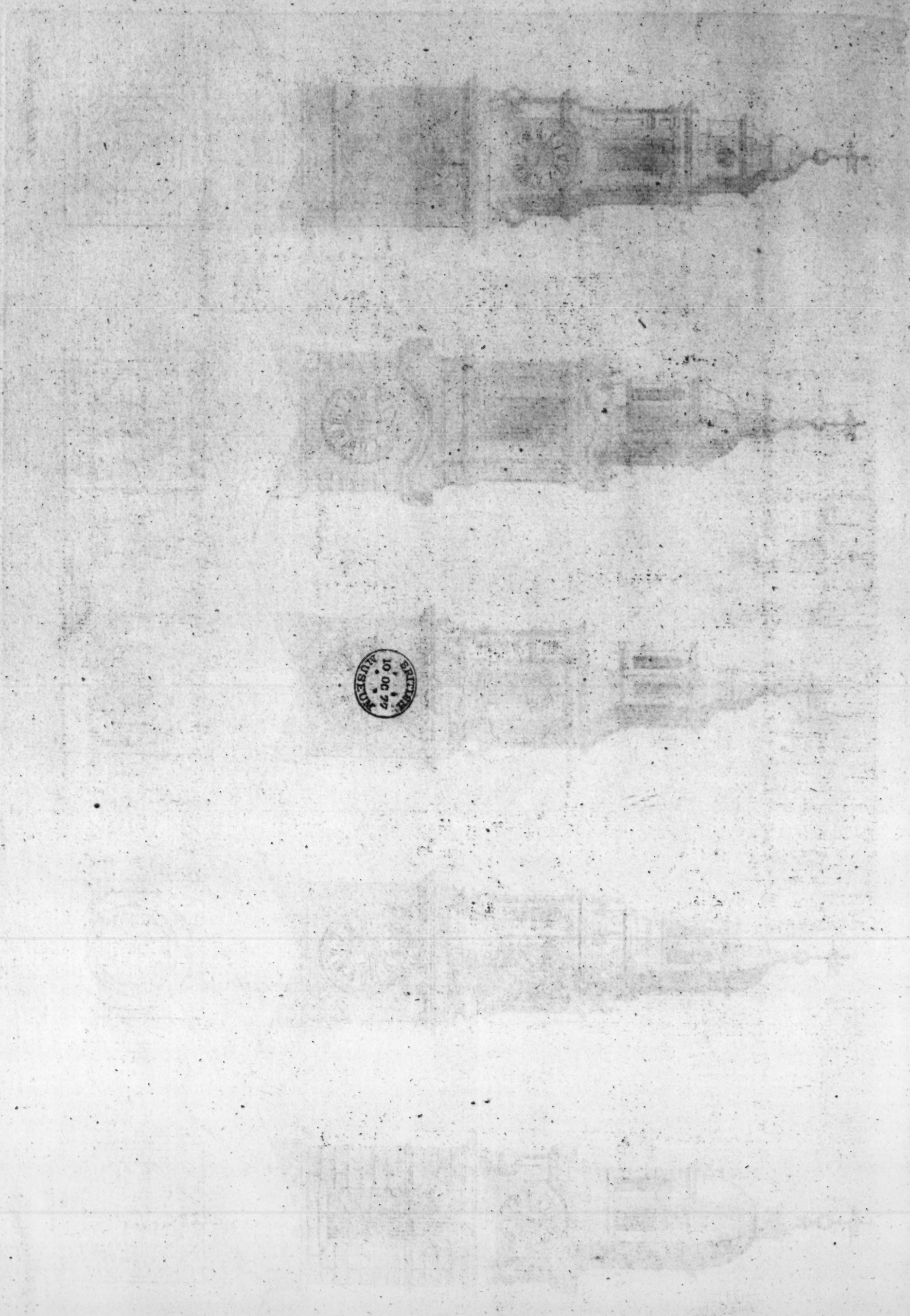


H. H. Burgess - Junr

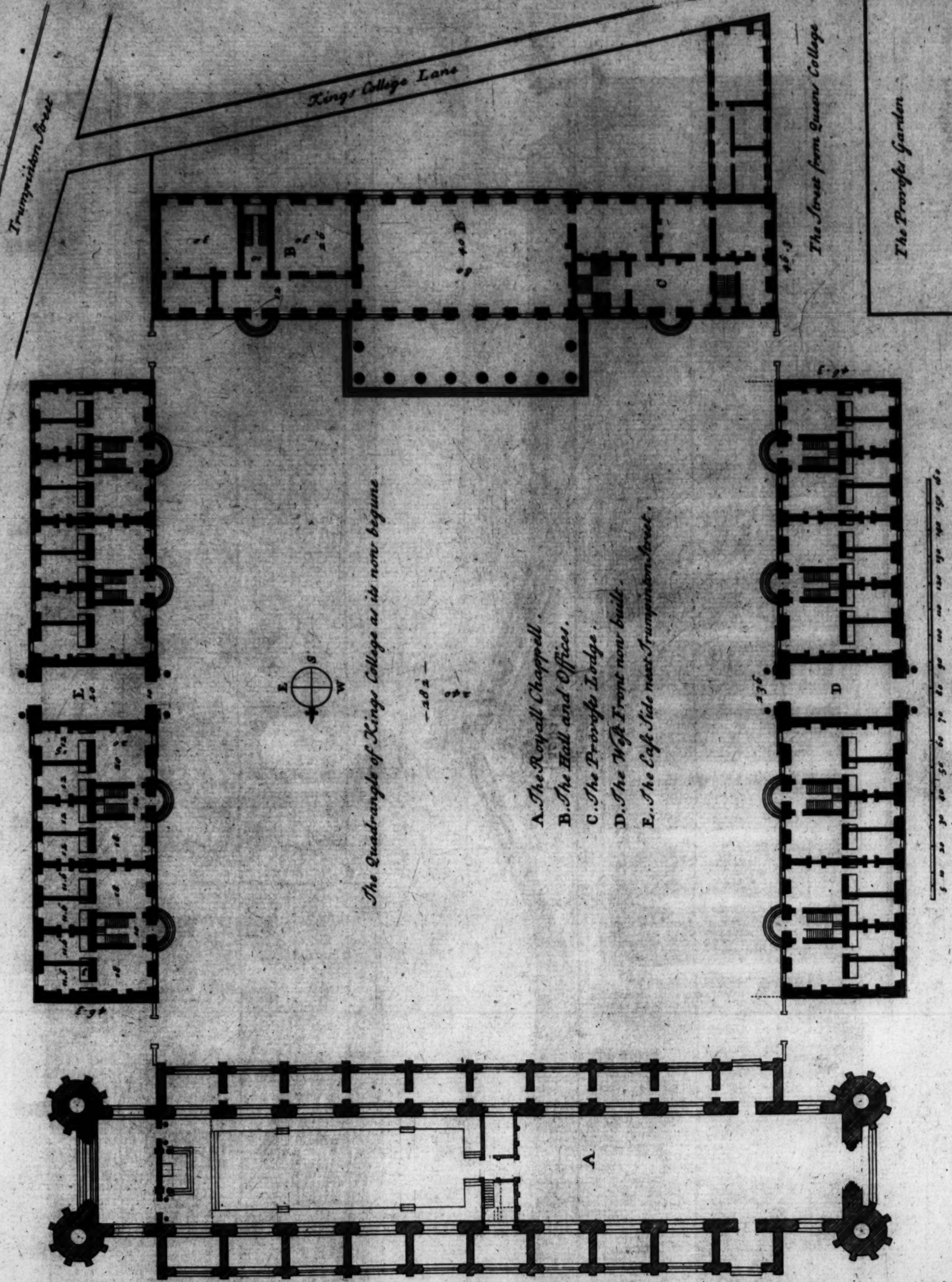
Jacob Gibbs Architect











The Publick Schools

Clare Hall

Jacobus Gibbs Architect.

The Quadrangle of Kings College as it now begun

— 100 —

- A. The Royall Chappell.
- B. The Hall and Offices.
- C. The Provosts Lodge.
- D. The West Front now built.
- E. The East Side next Trumpington Street.

Kings College Lane

The Street from Queens College

The Provosts Garden

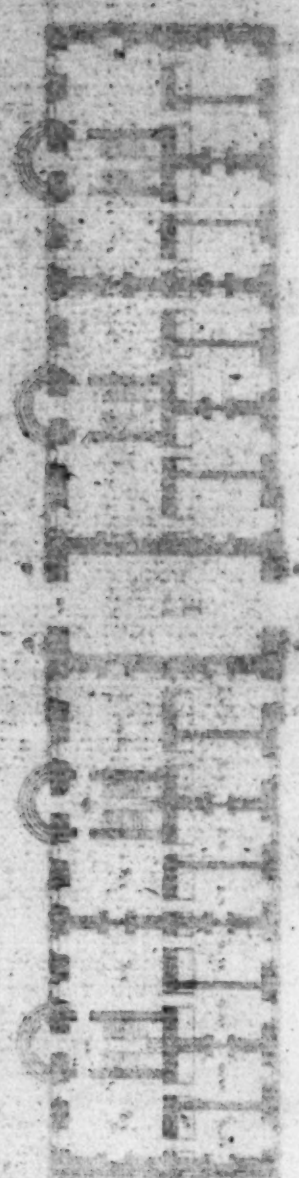
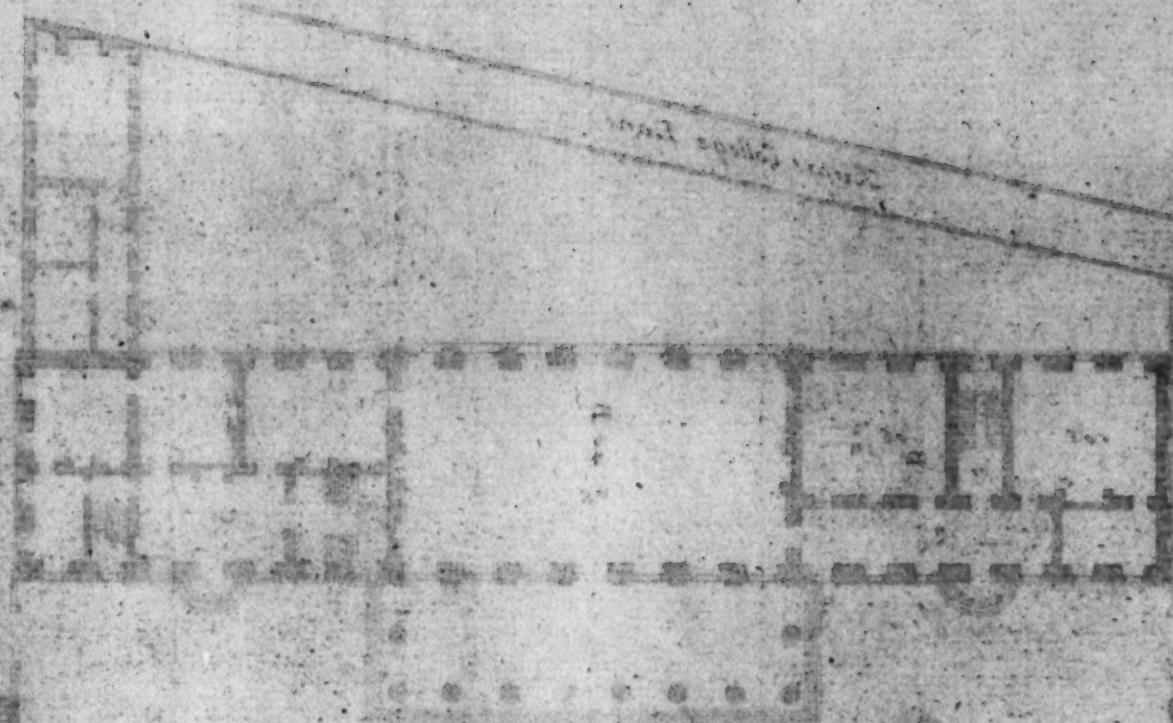
H. Hulstberg Sculpt.



100 ft. long

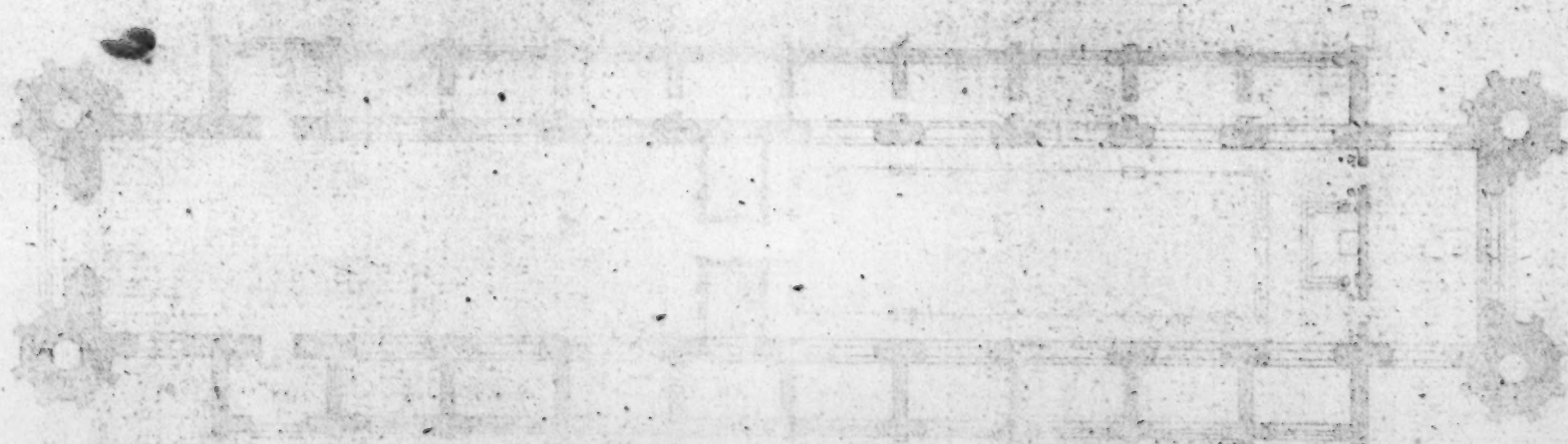
100 ft. long

100 ft. long



100 ft. long

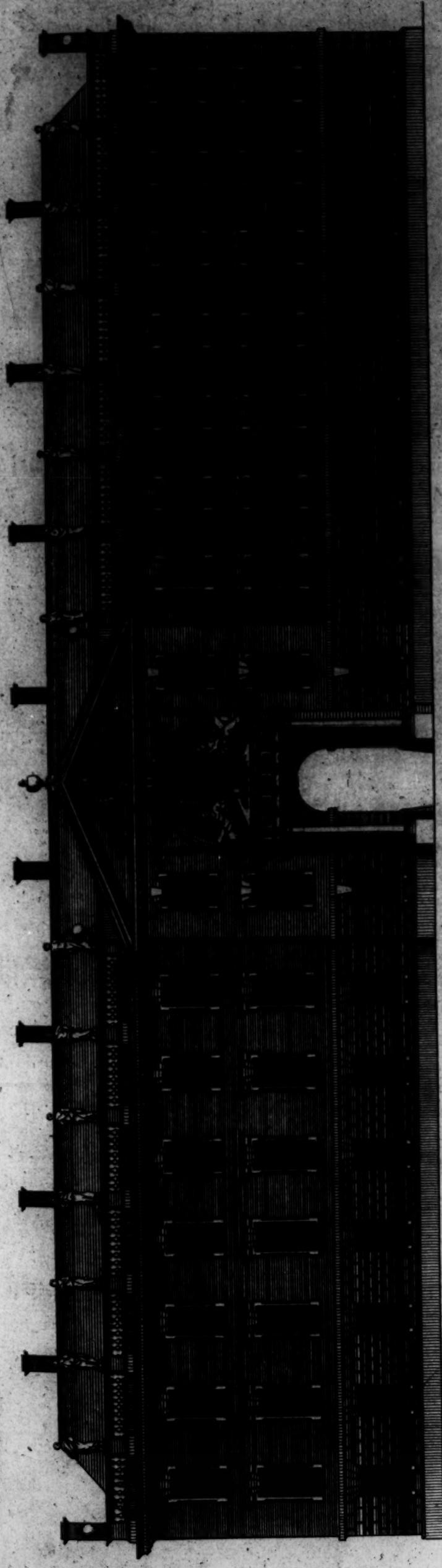
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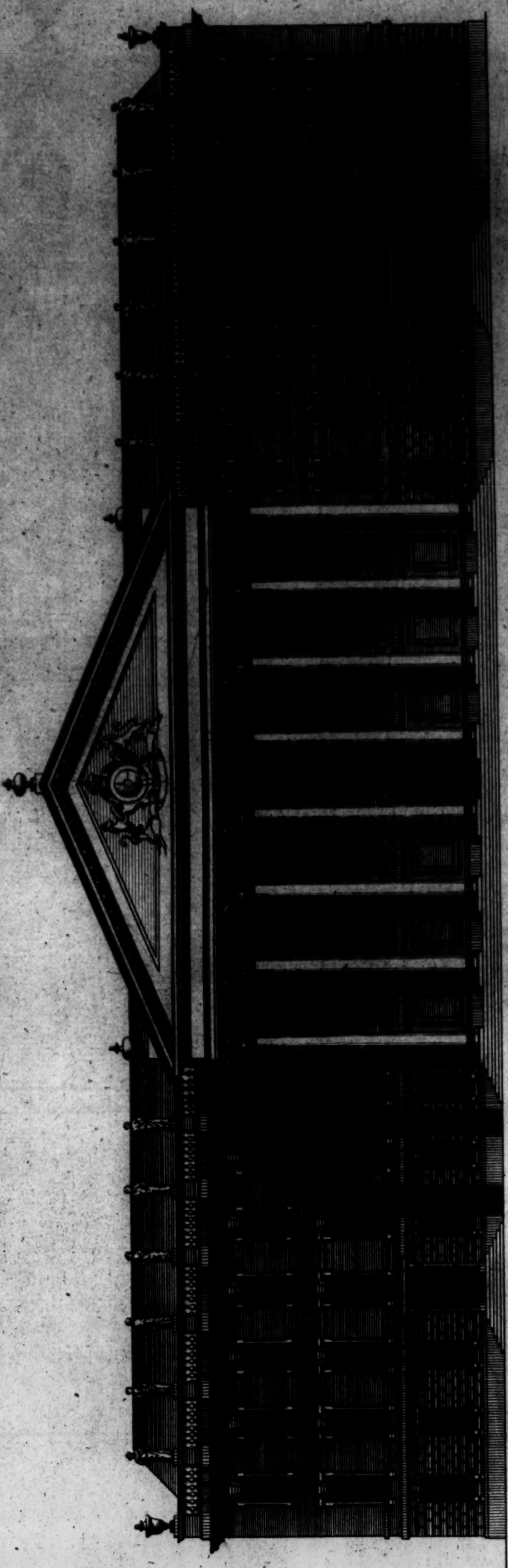
100 ft. long

100 ft. long





*The West Side fronting the River.*



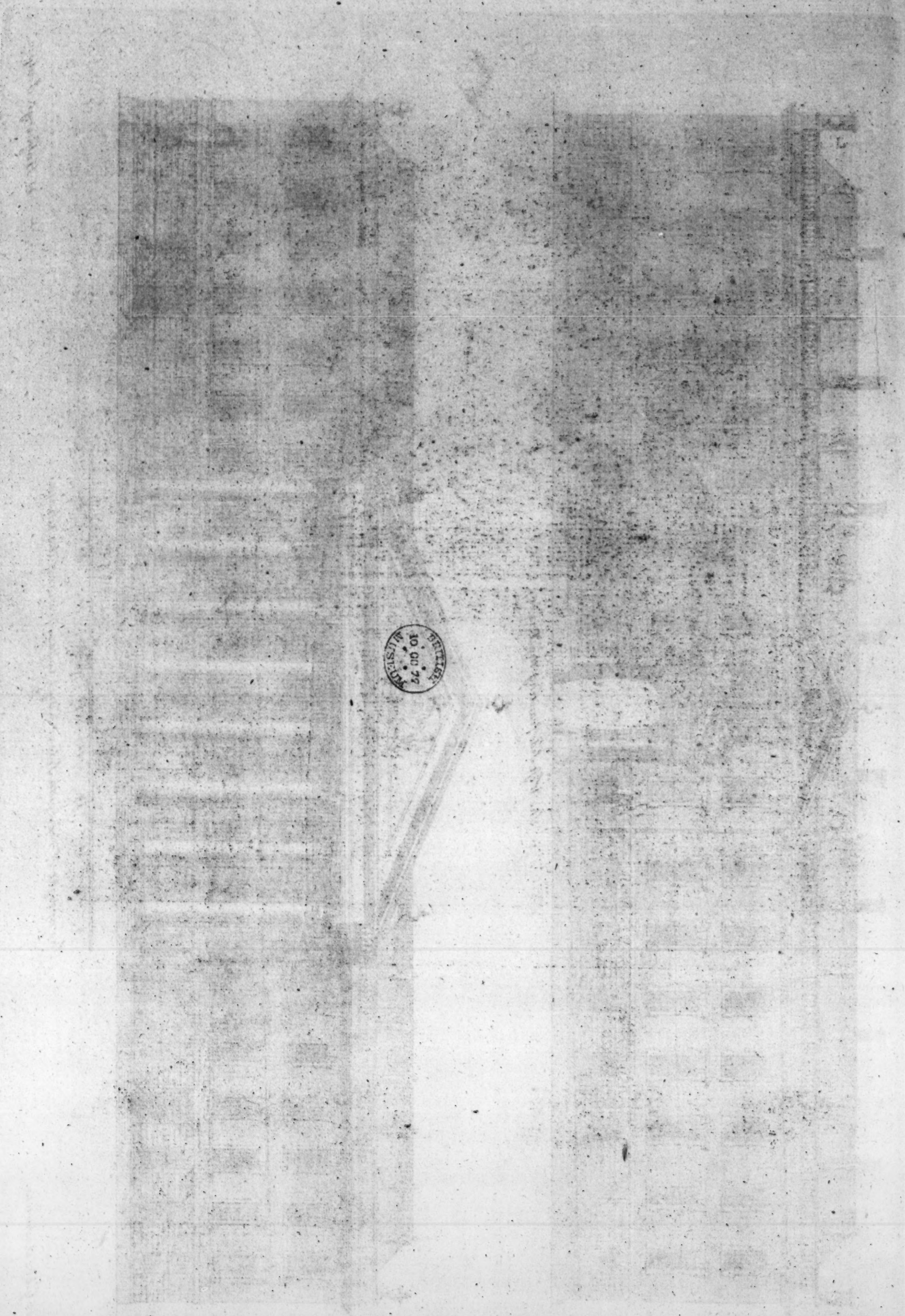
5 10 20 30 40 50 60 70 80 90 100 feet

*The upright of the South Side of Kings College fronting the Chapel.*

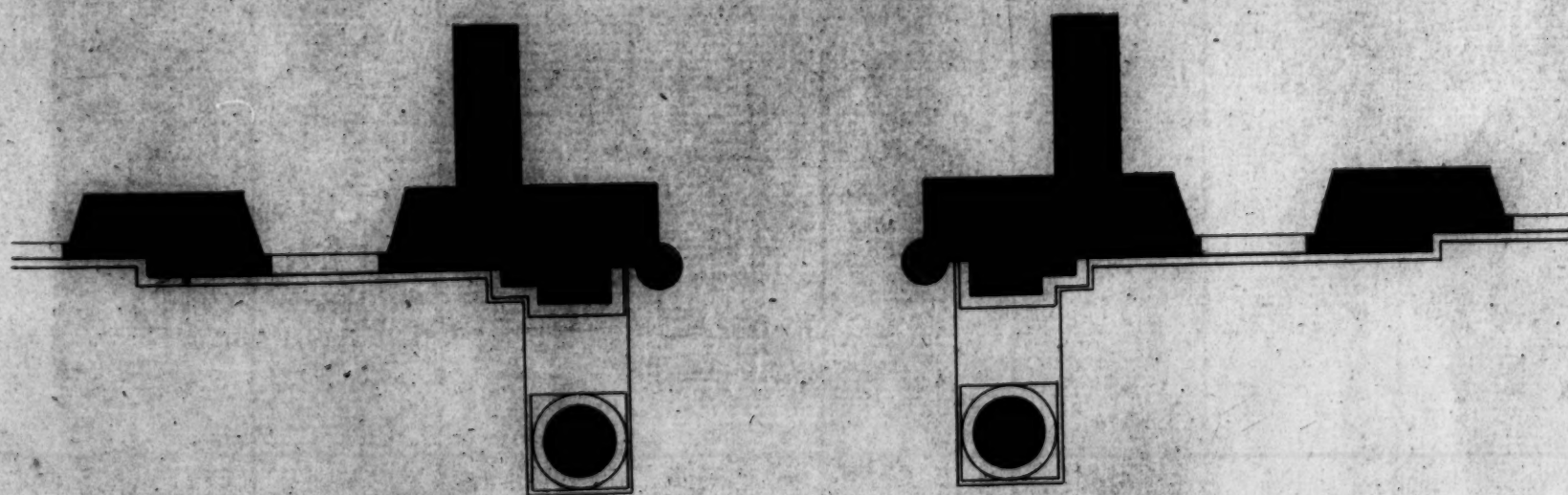
*Jacob Gibbs Architect.*

*H. Hulburgh Sculp.*







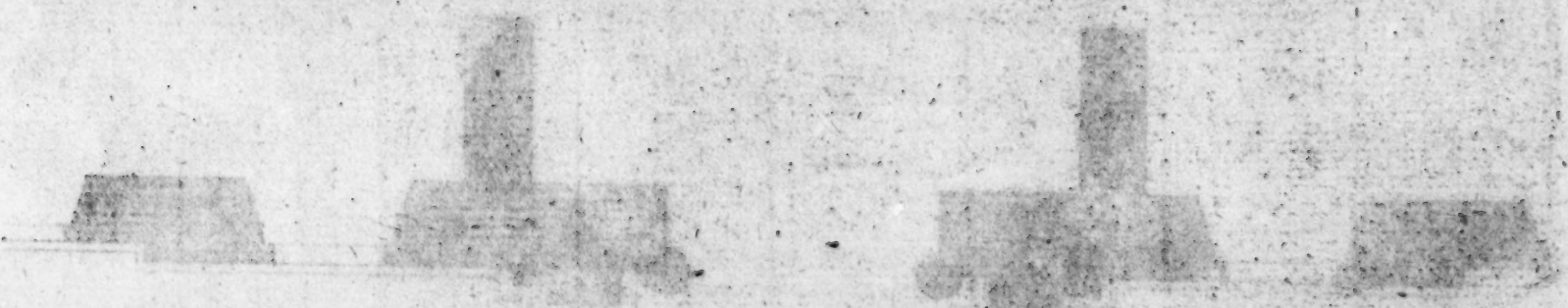
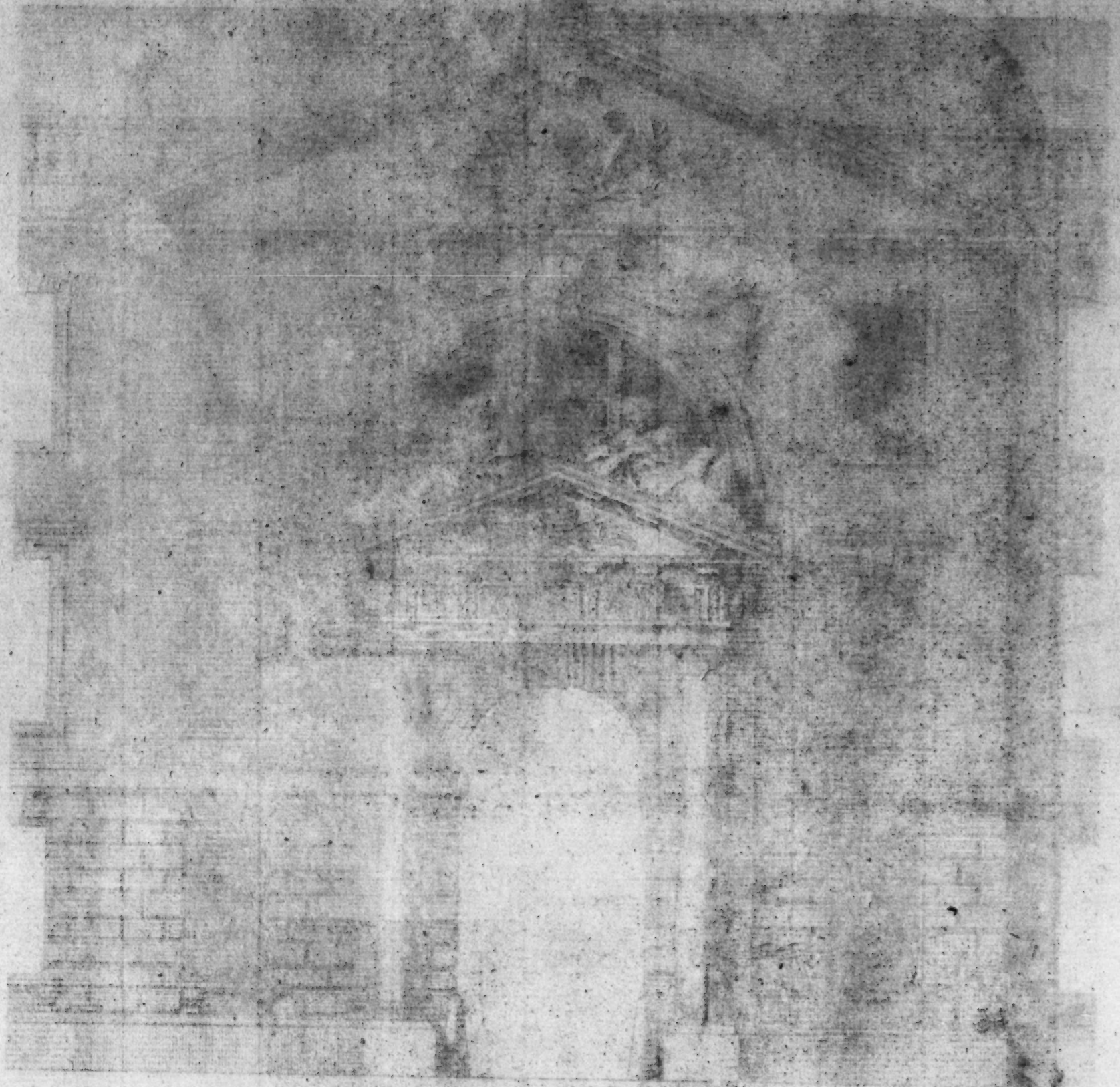


*The middle parte of the West Side upon a larger Scale*

*Jacobo Gibbs Architecto*

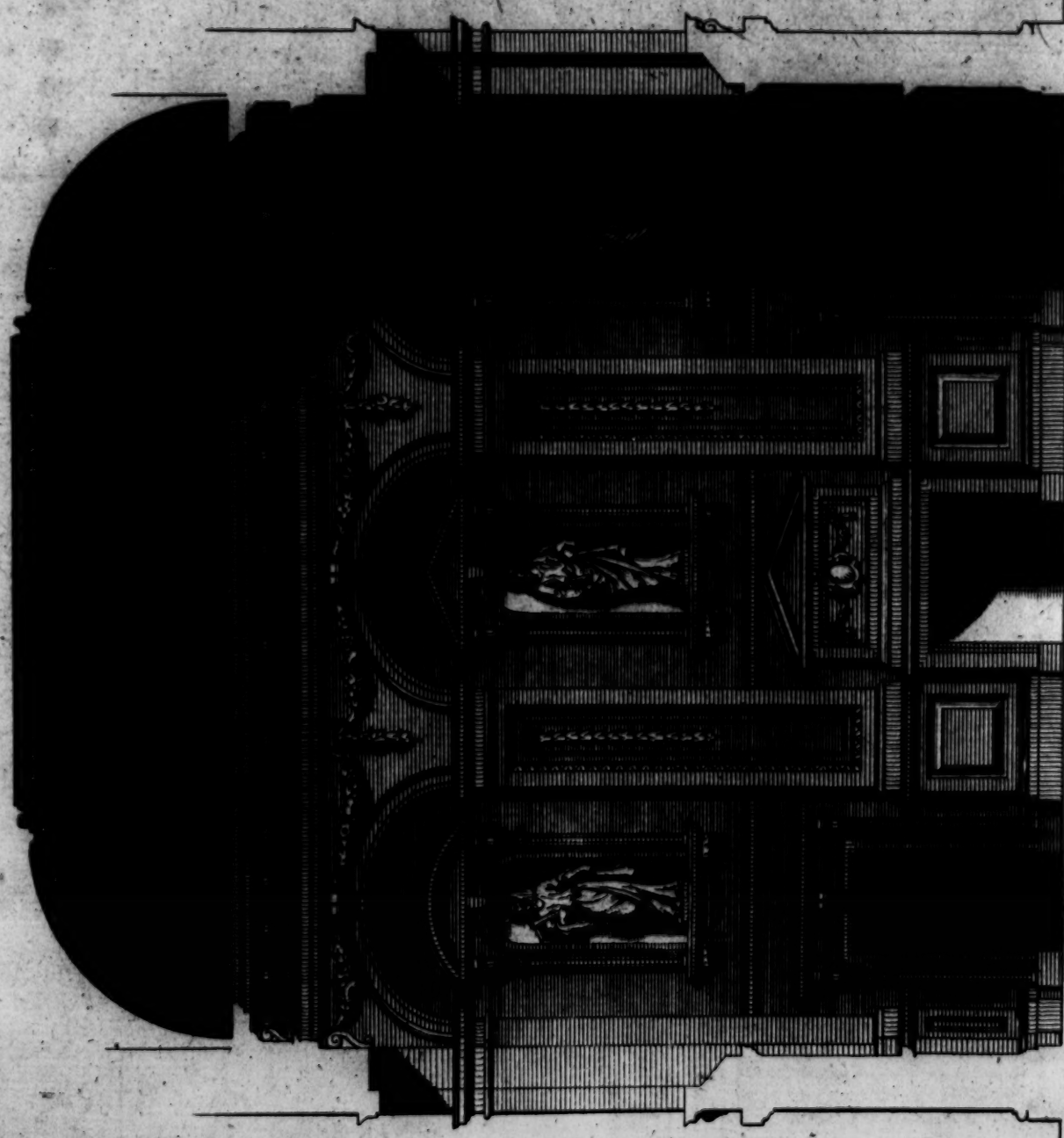
*H. Hulstberg Sculp.*





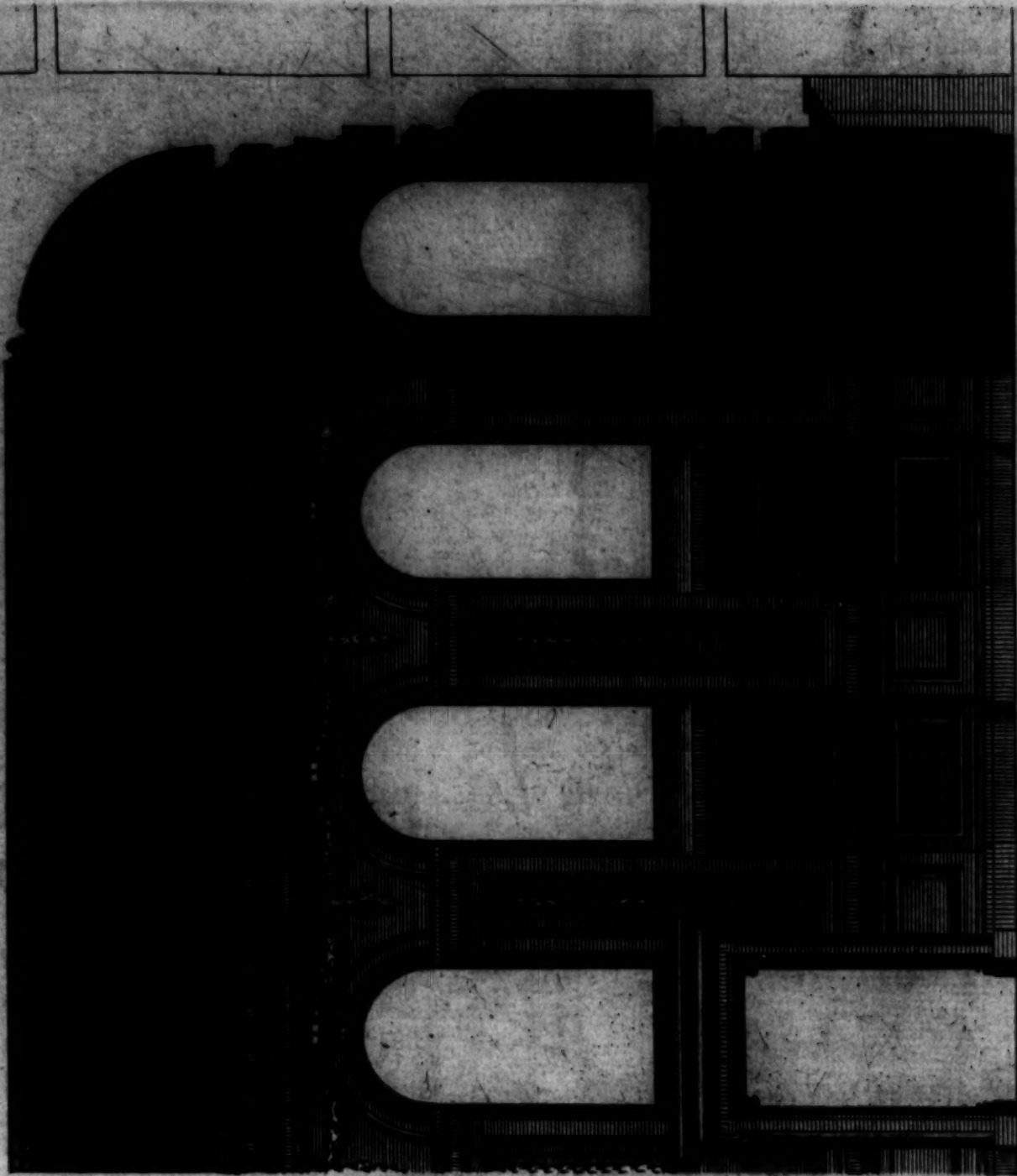
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*The Section for the end of the Hall.*

*Jacobo Gibbs Architect.*



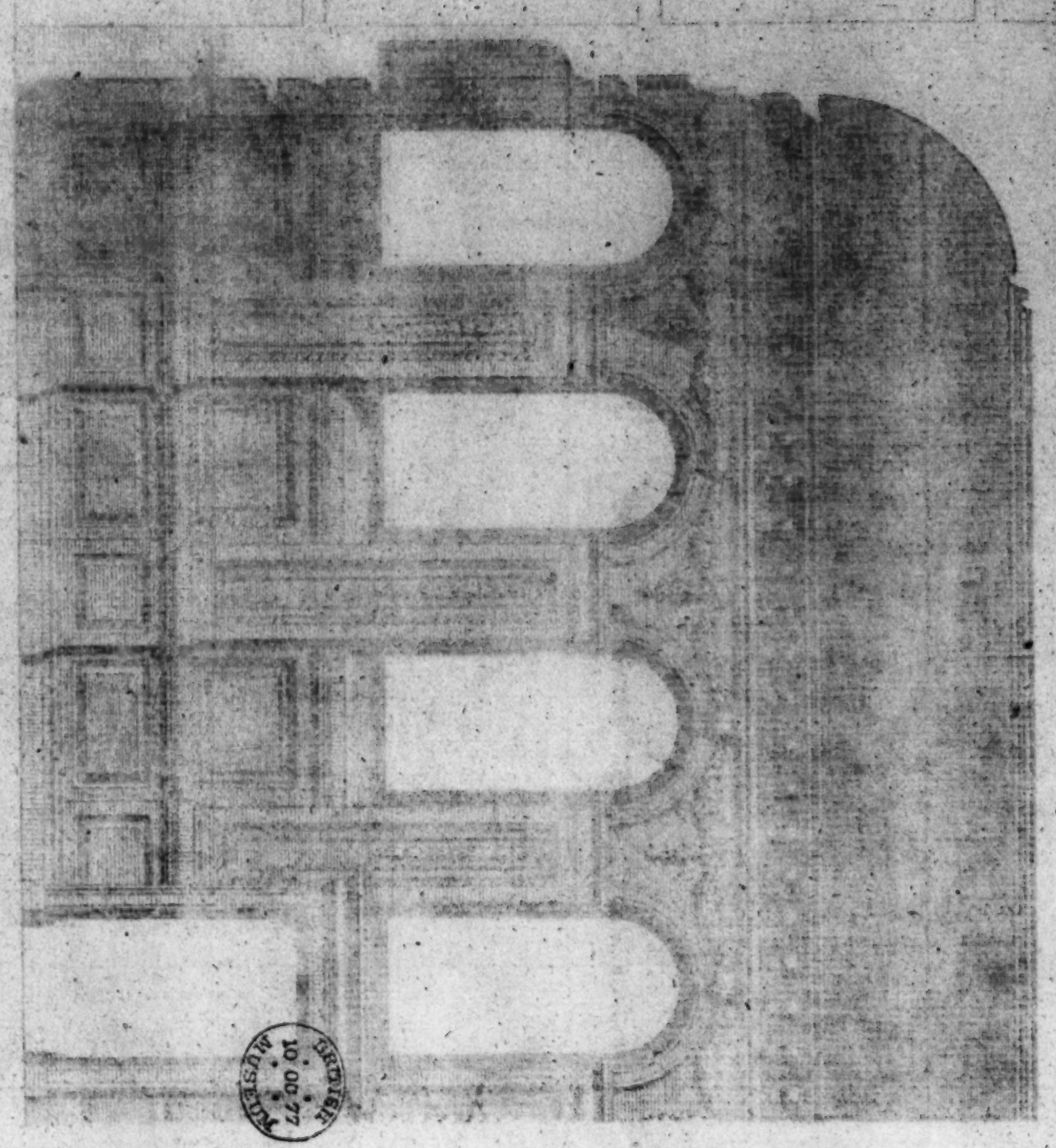
*The half of the Section of the Hall of Kings College longwise.*

*H. H. Hulburgh Sculp.*

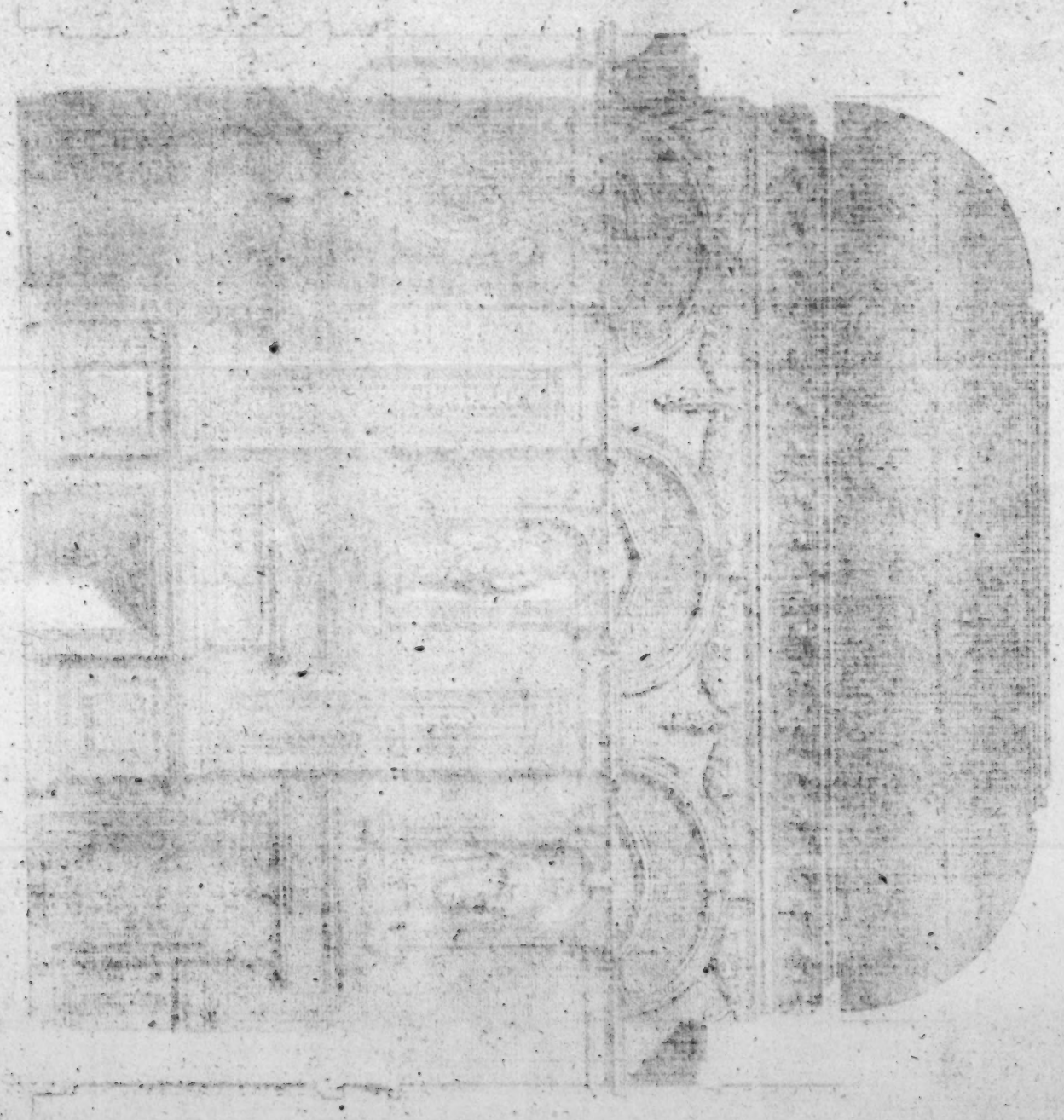


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1000

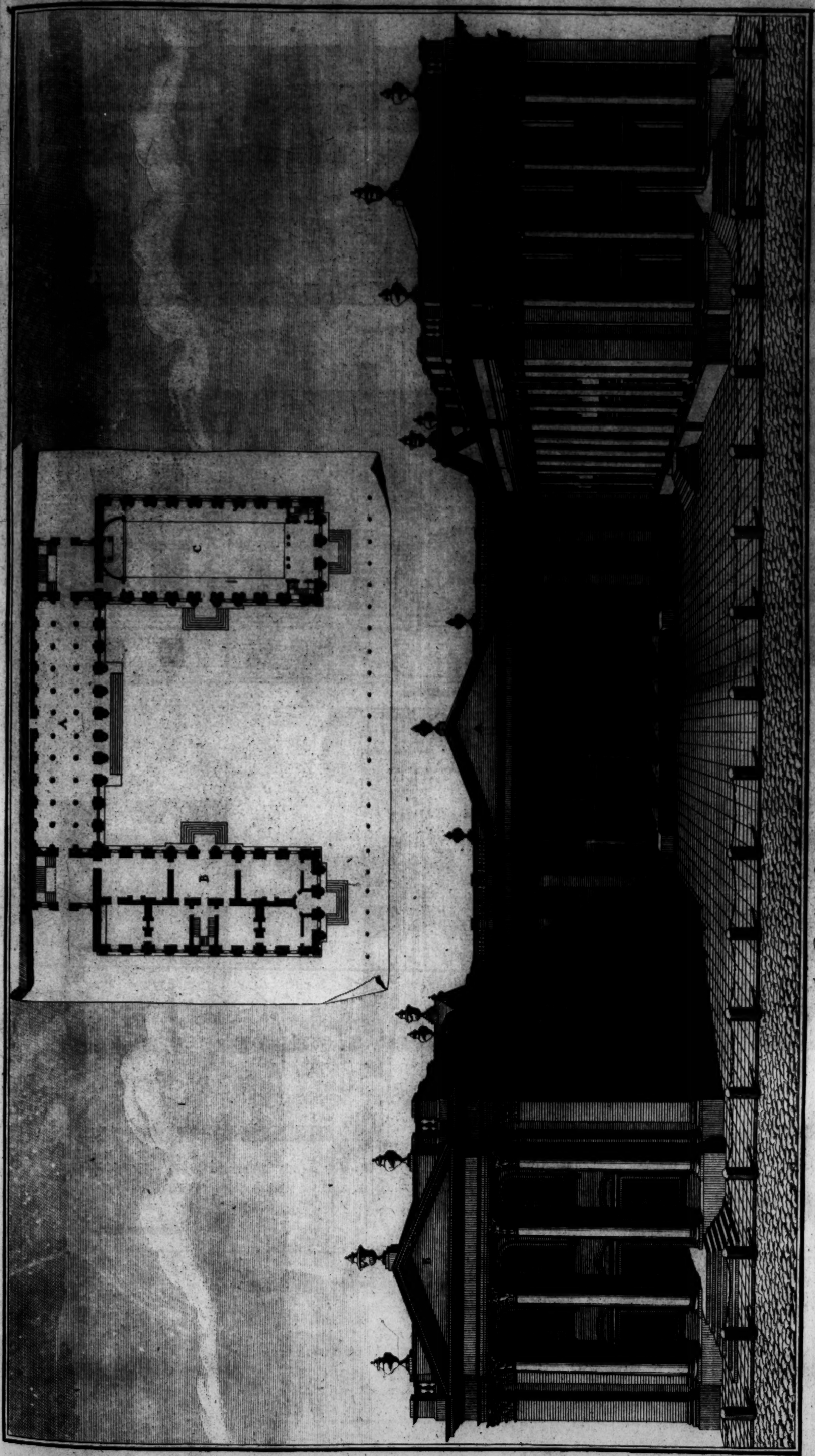


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*The Public Building at Cambridge in Perspective*

- A The Royal Library
- B The Congress and Registrar Office
- C The Senate House

*James Gibbs Architect*

*E. Kirkall Sculp*

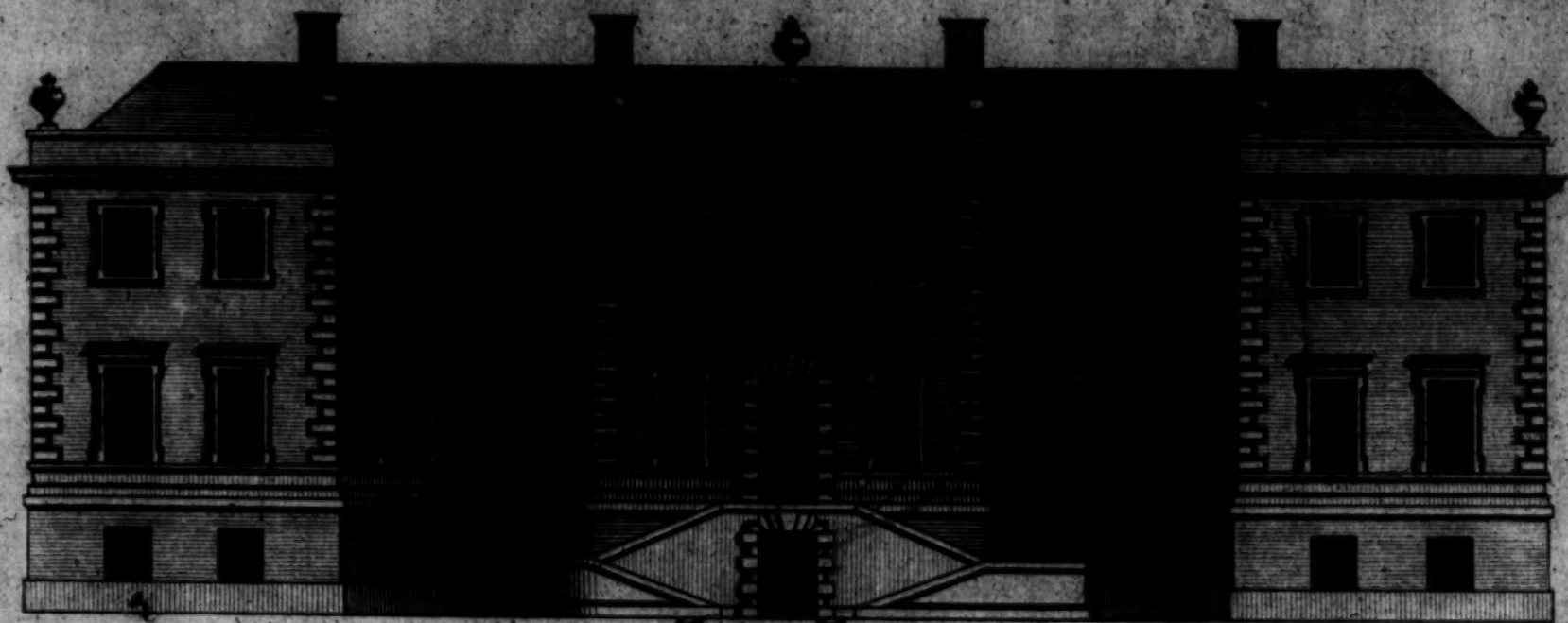




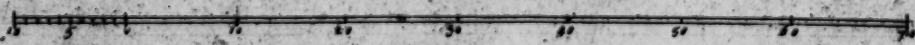
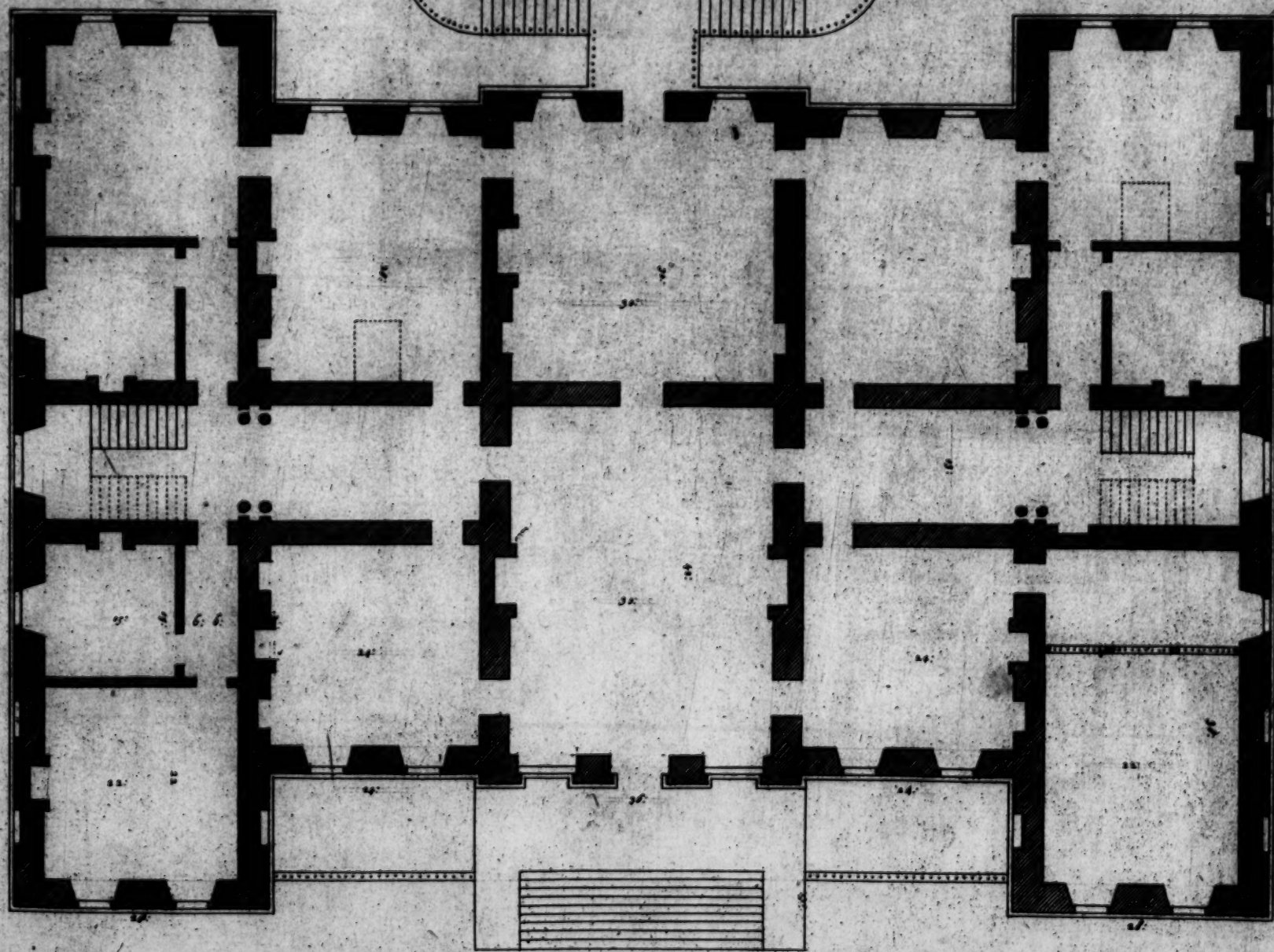
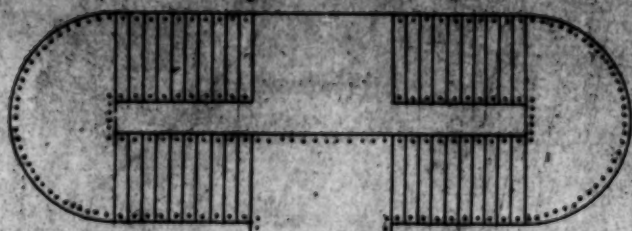




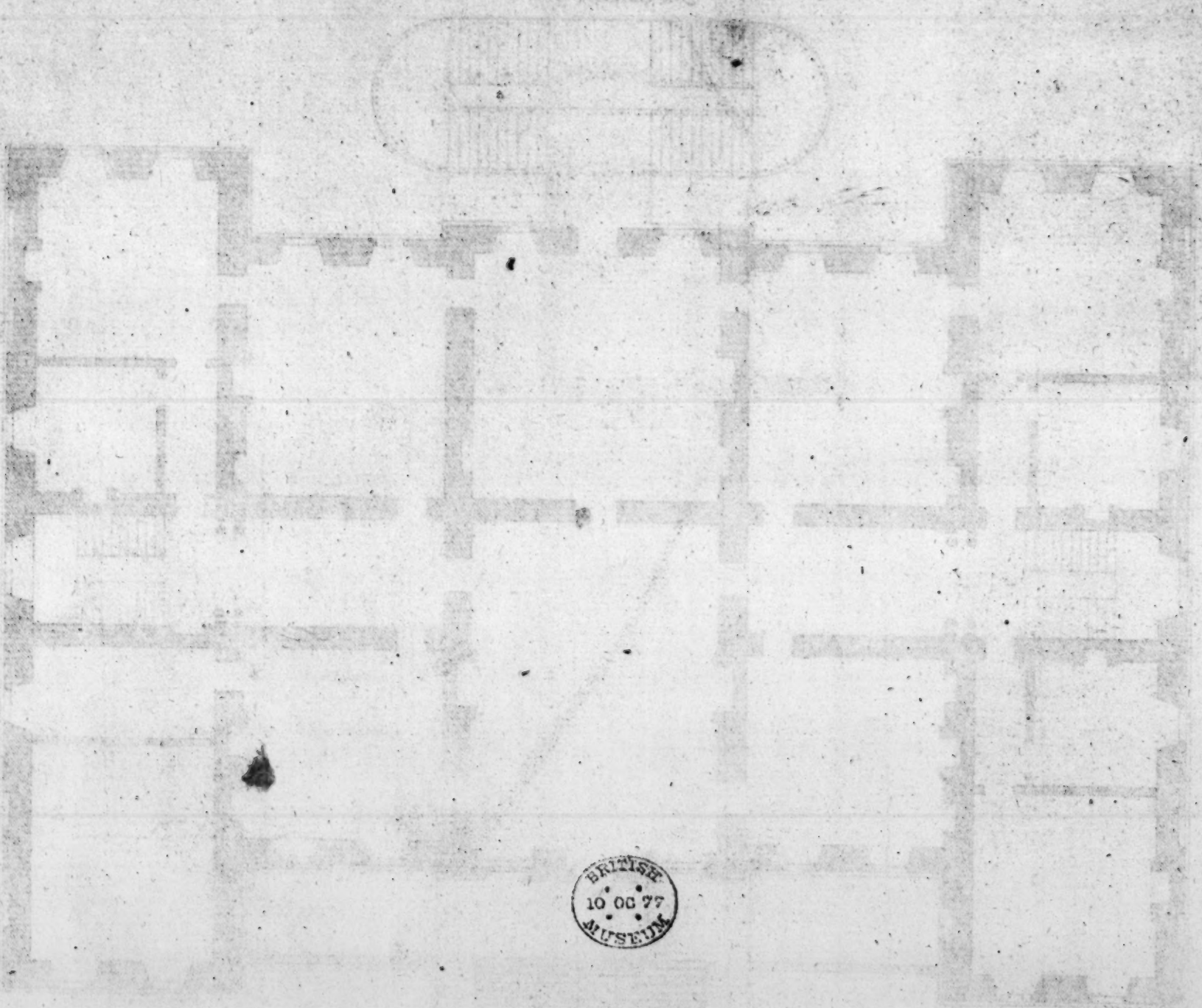
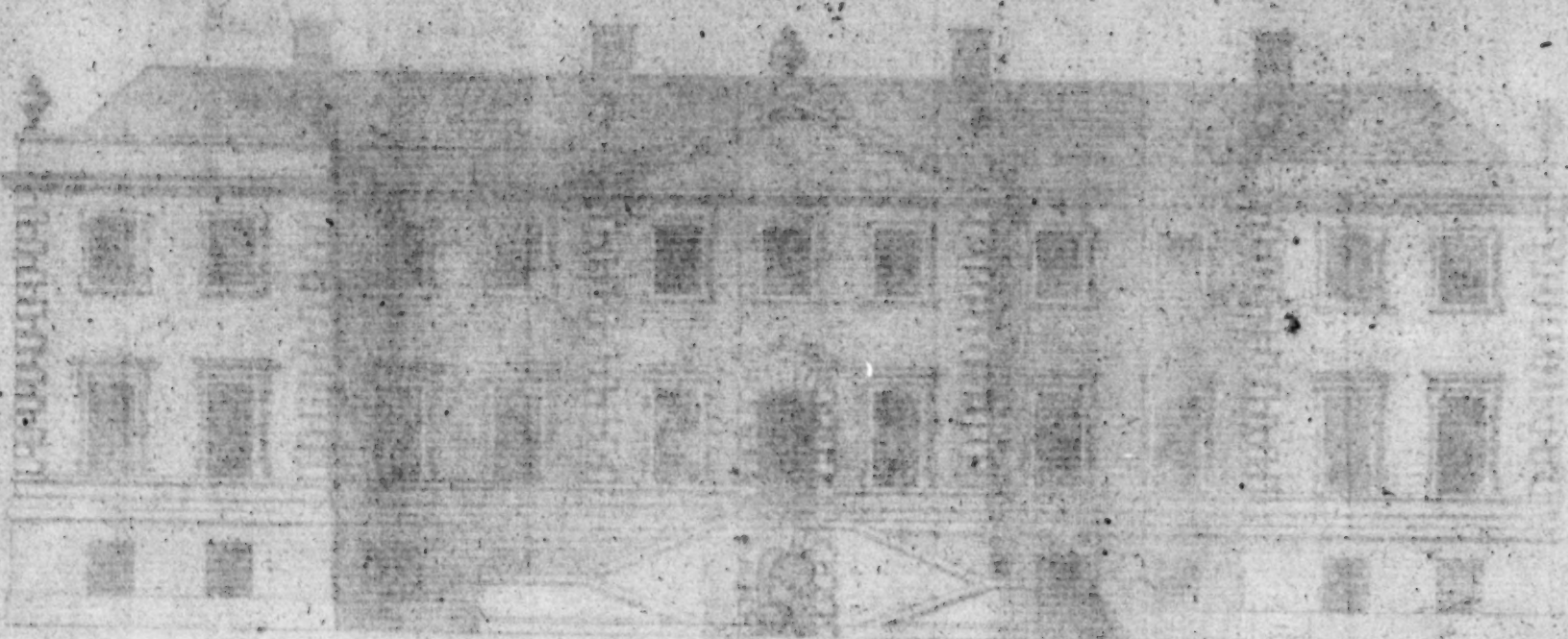
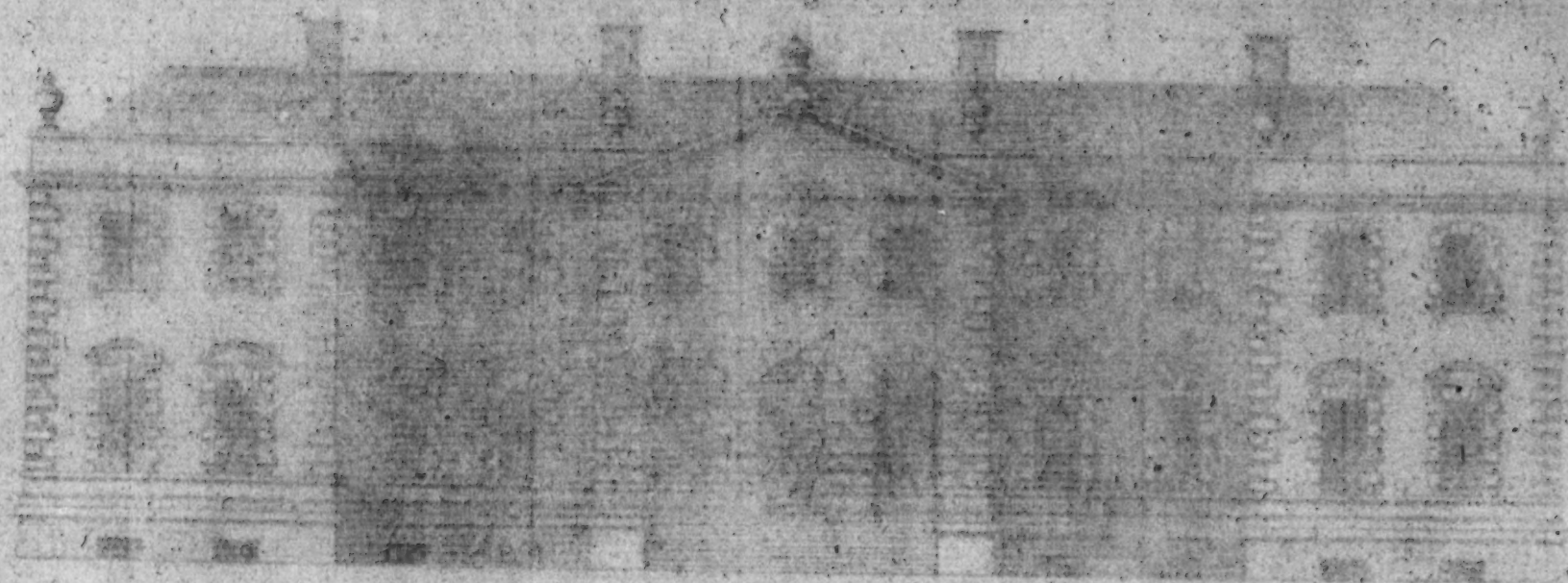
*The Principal Front towards the Court*



*The Garden Front*

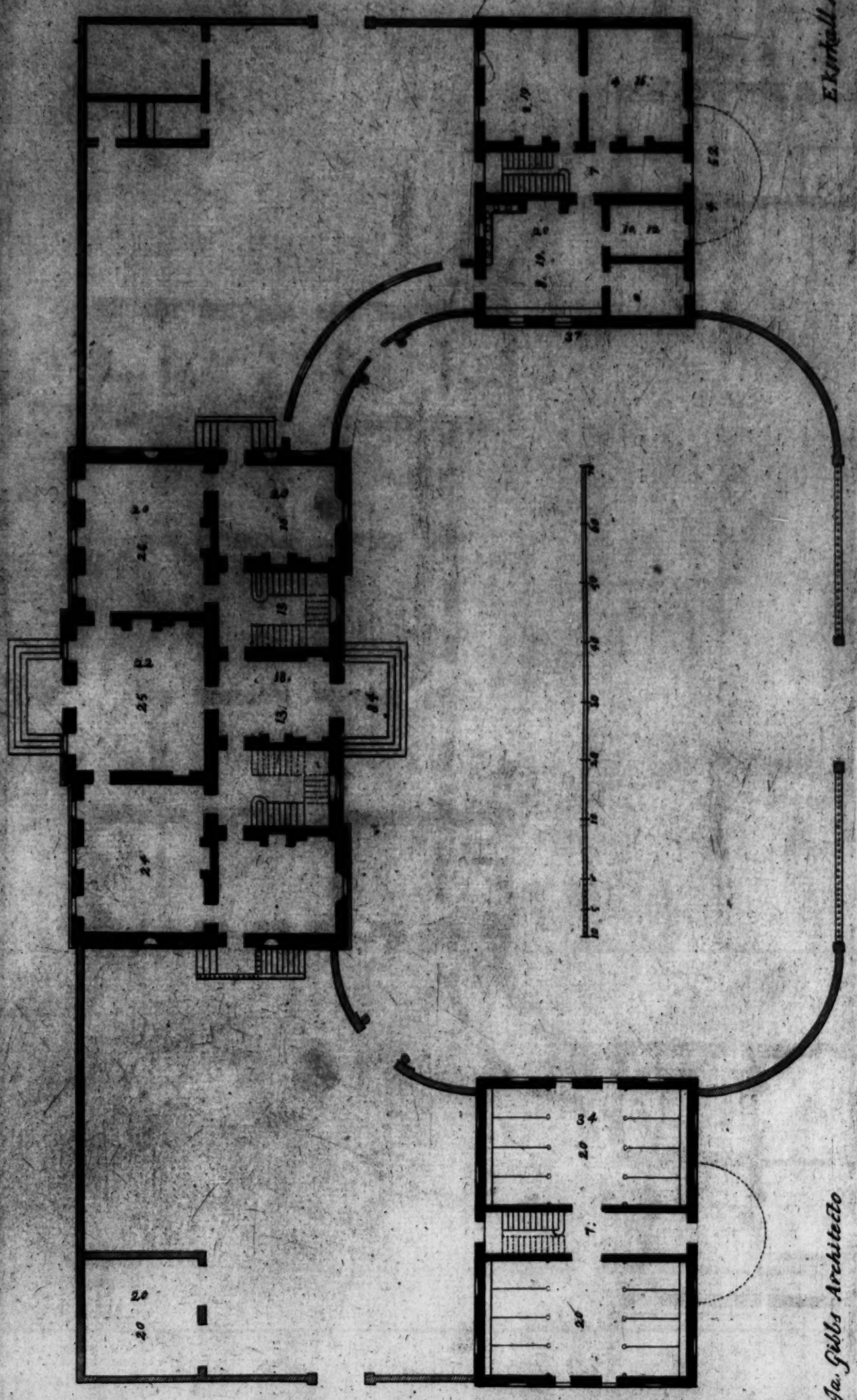
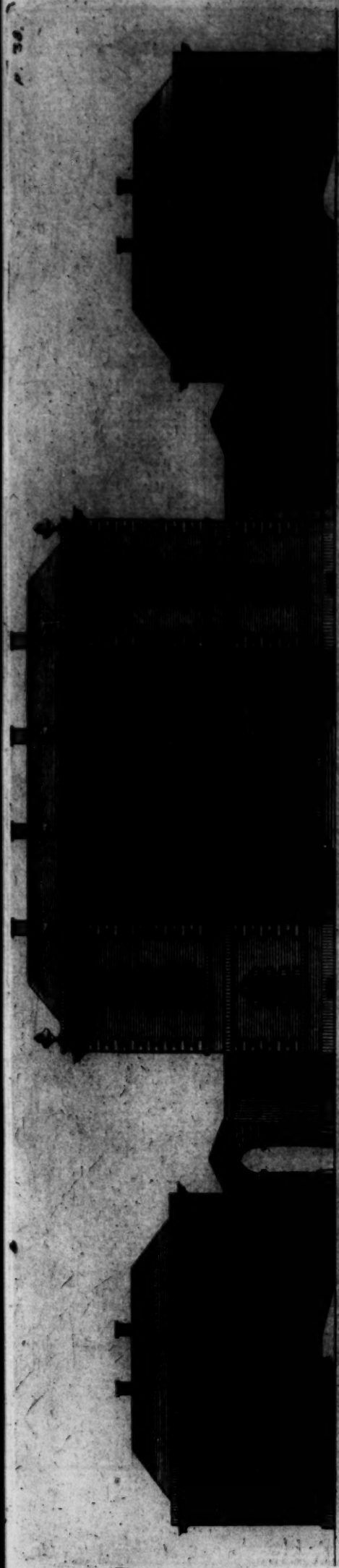








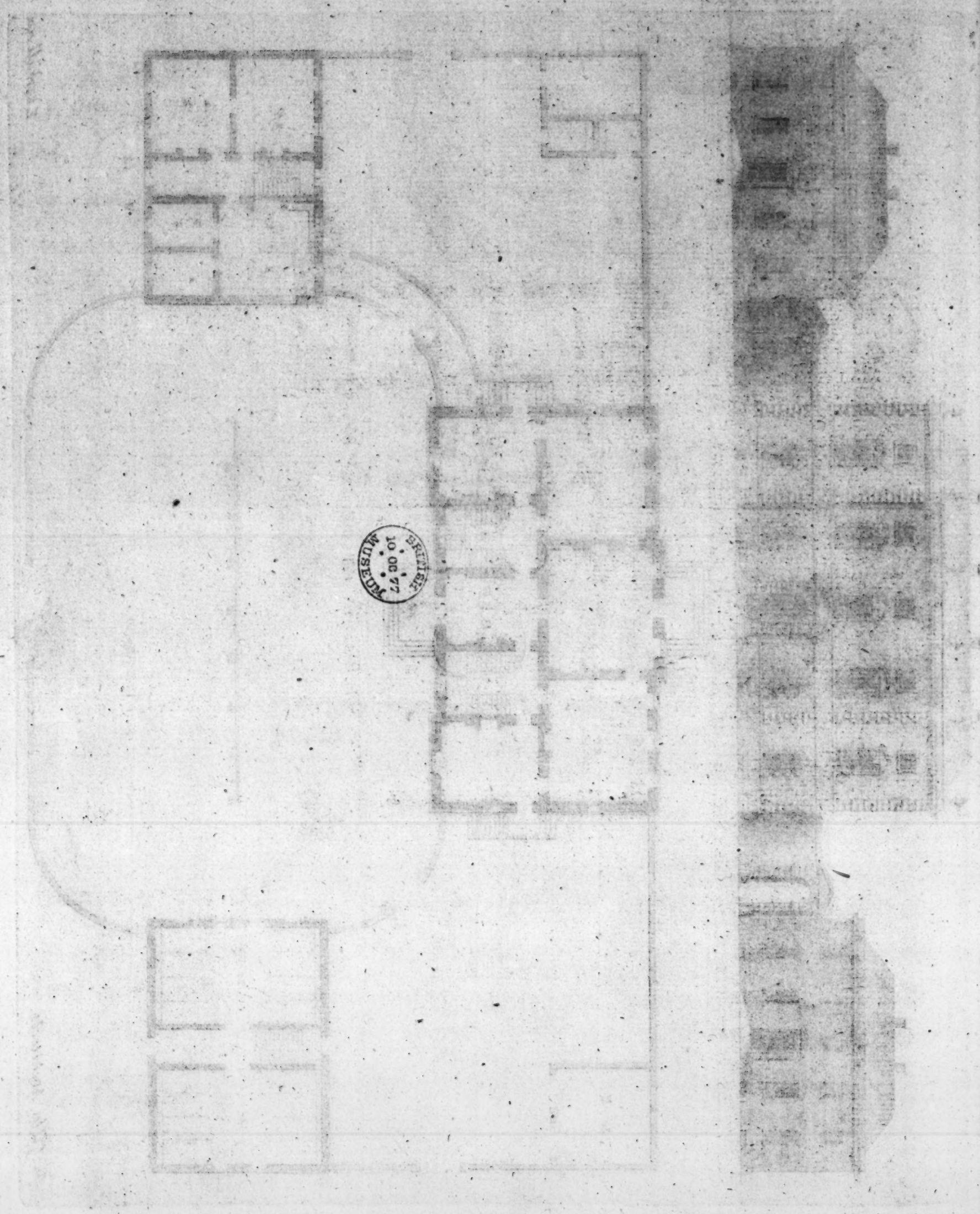
P. 30.



Ekirkhallen

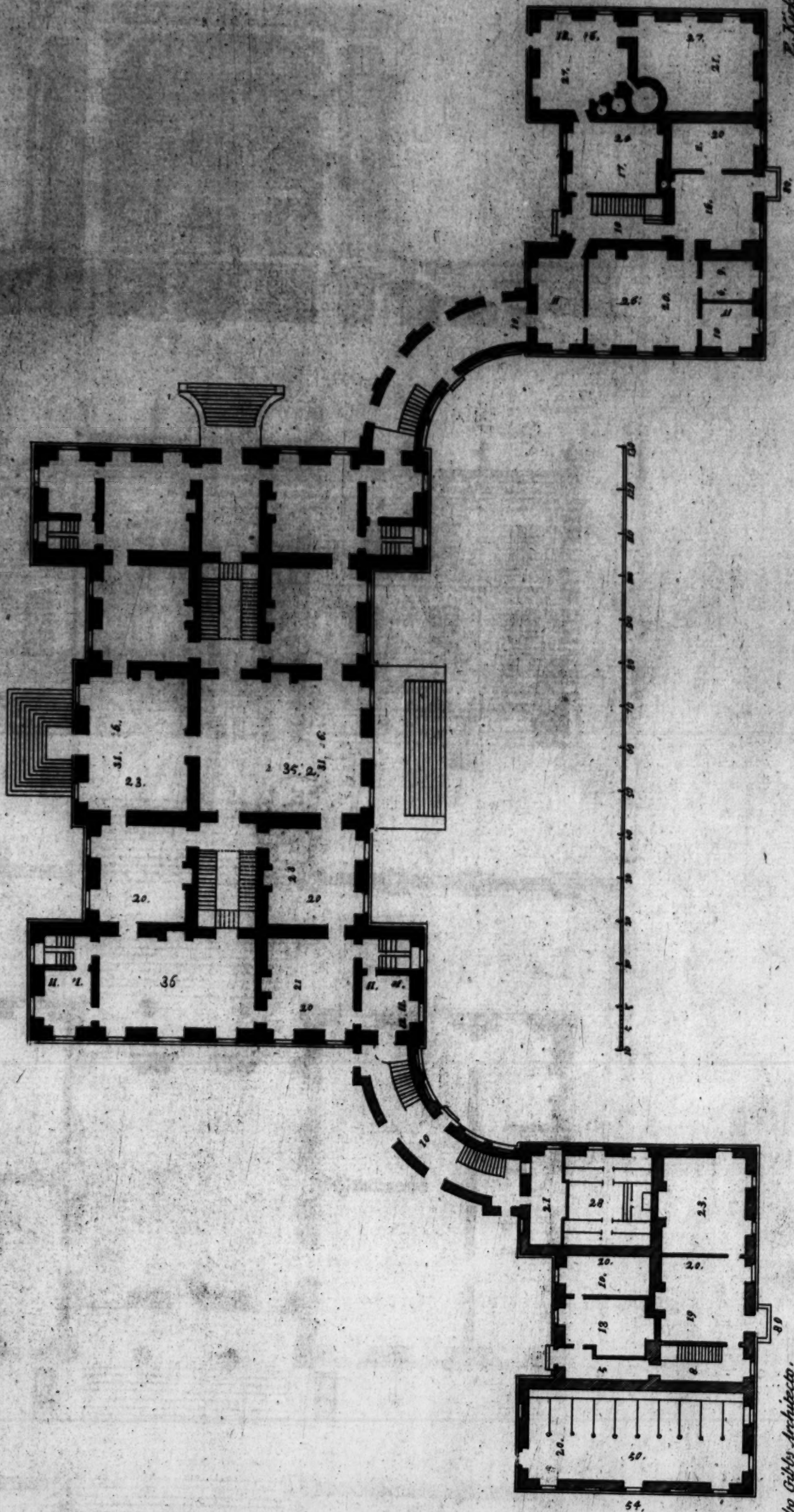
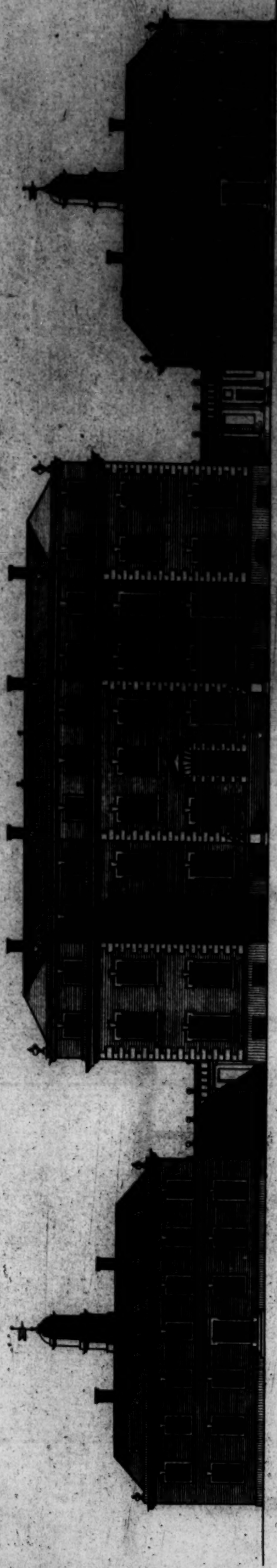
Jas. Gibbs Architect





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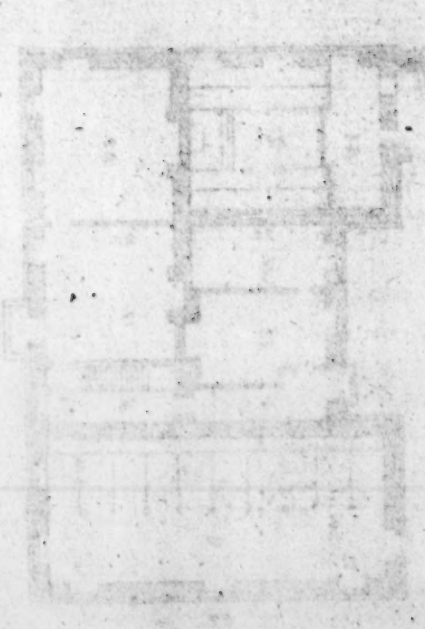
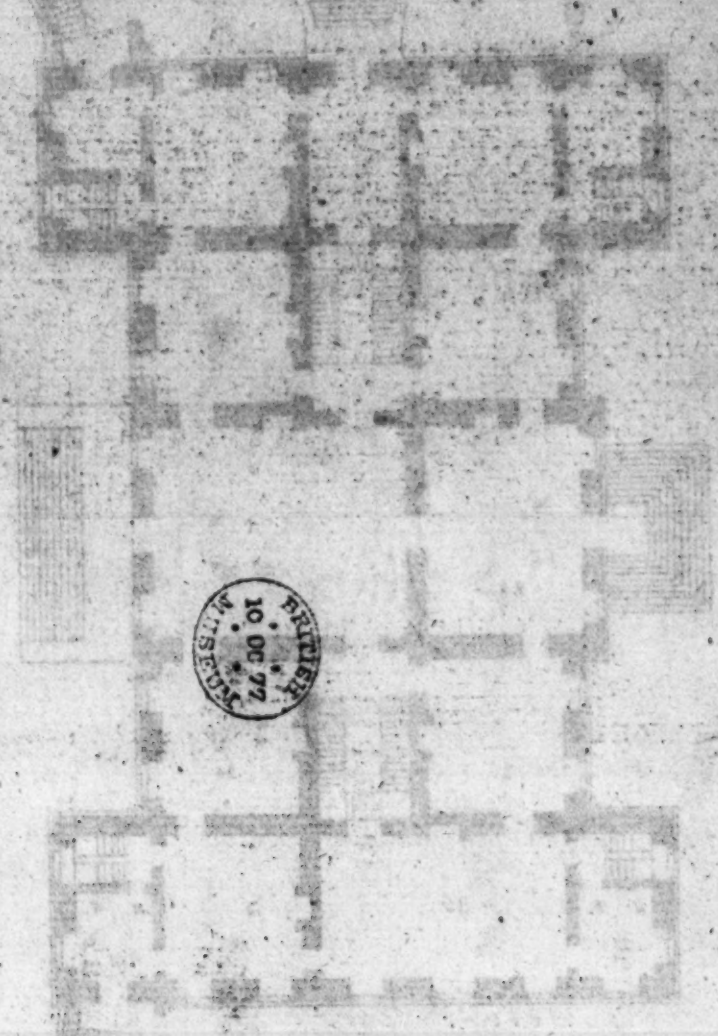
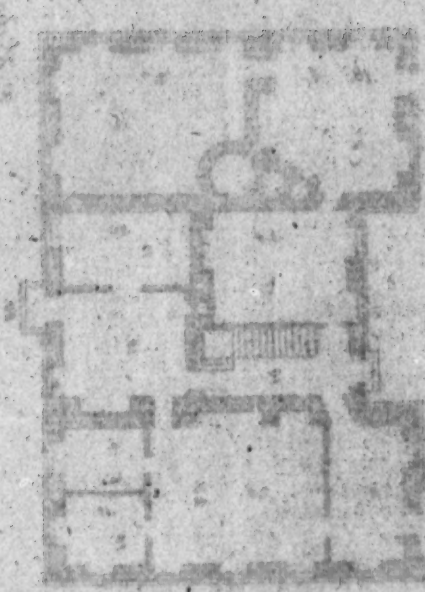




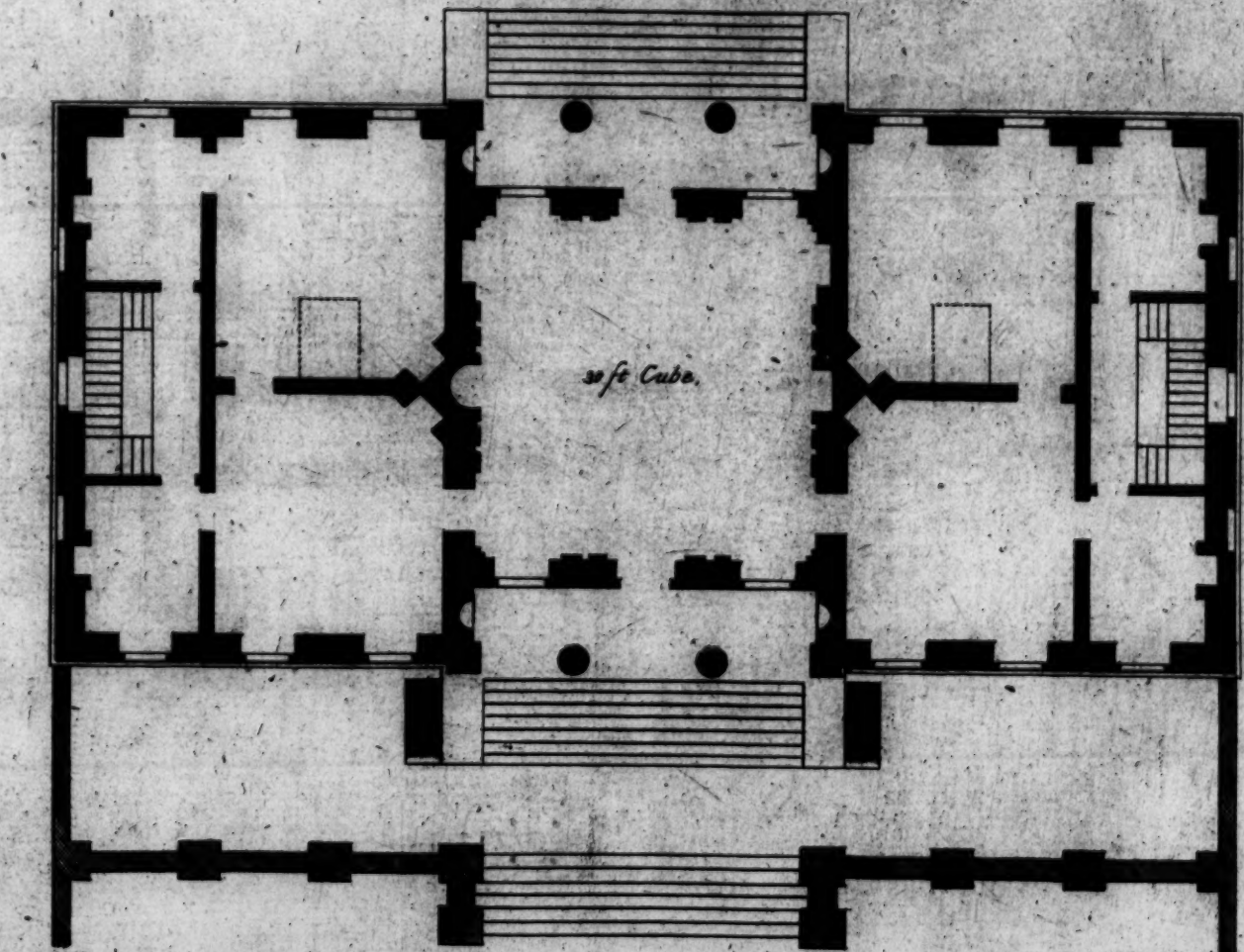
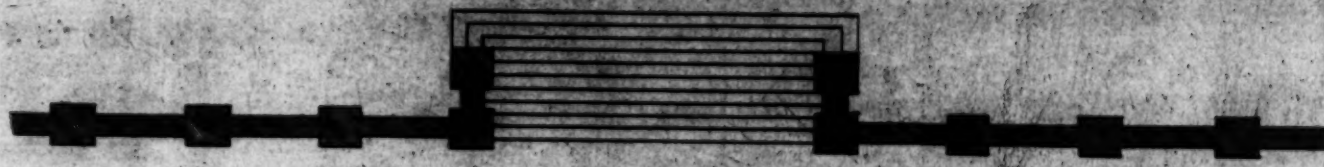
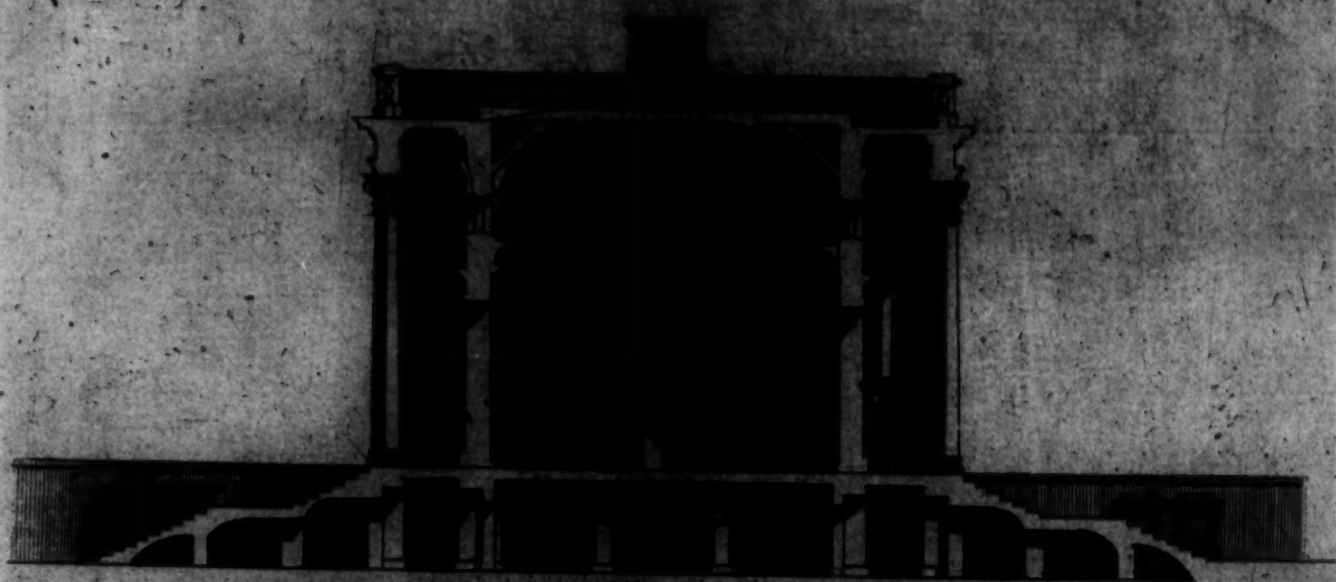
Z. Kirkall sculp.

Jacobo Gilby Architect.









J. Gibbs Architect.

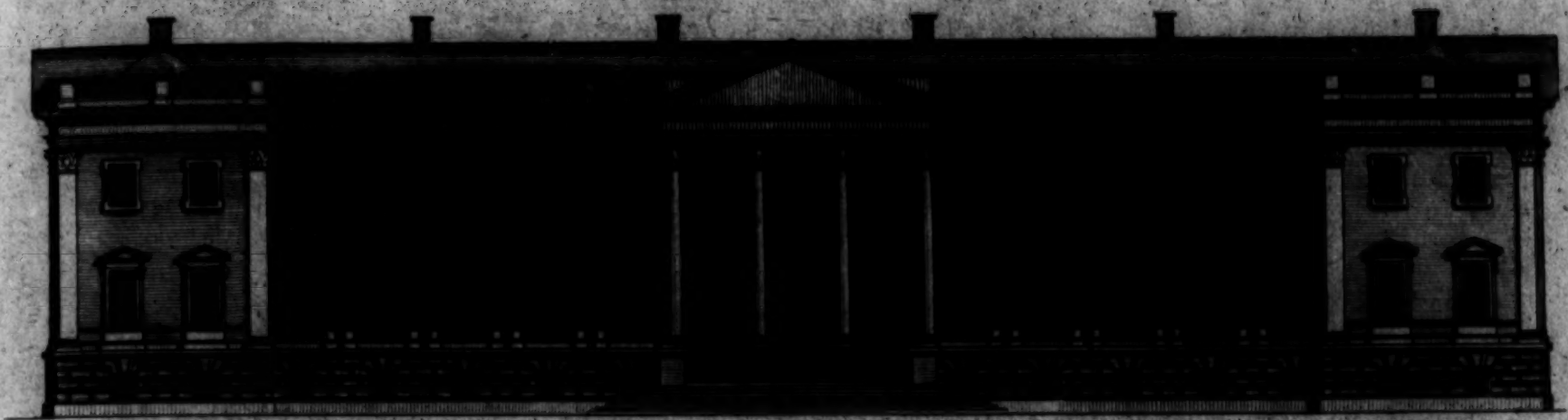
E. Kirkall Jr



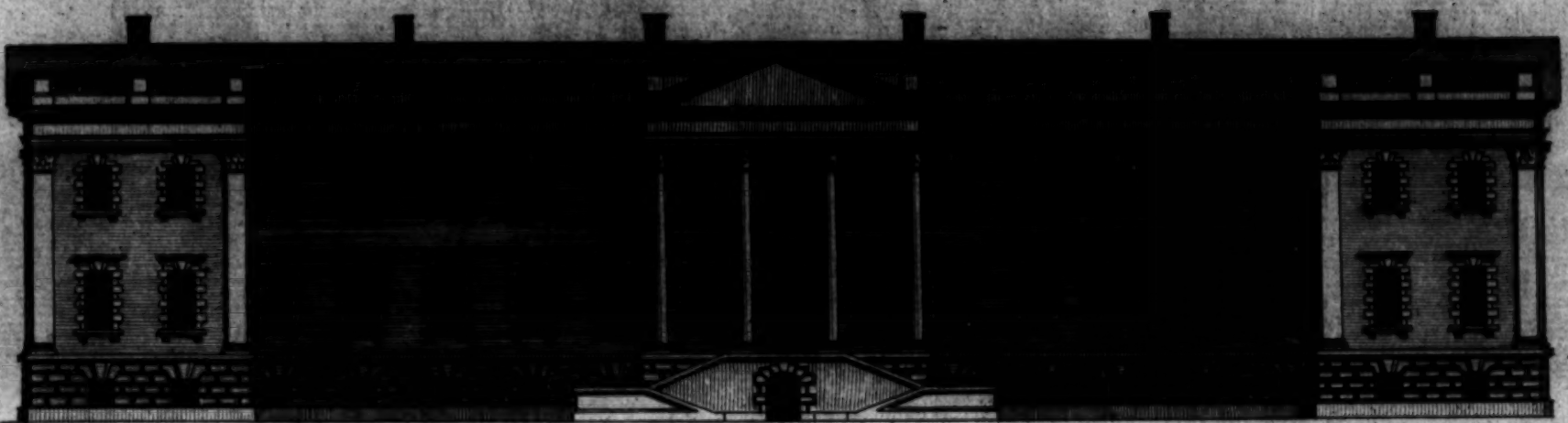




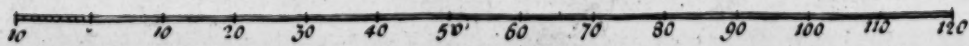
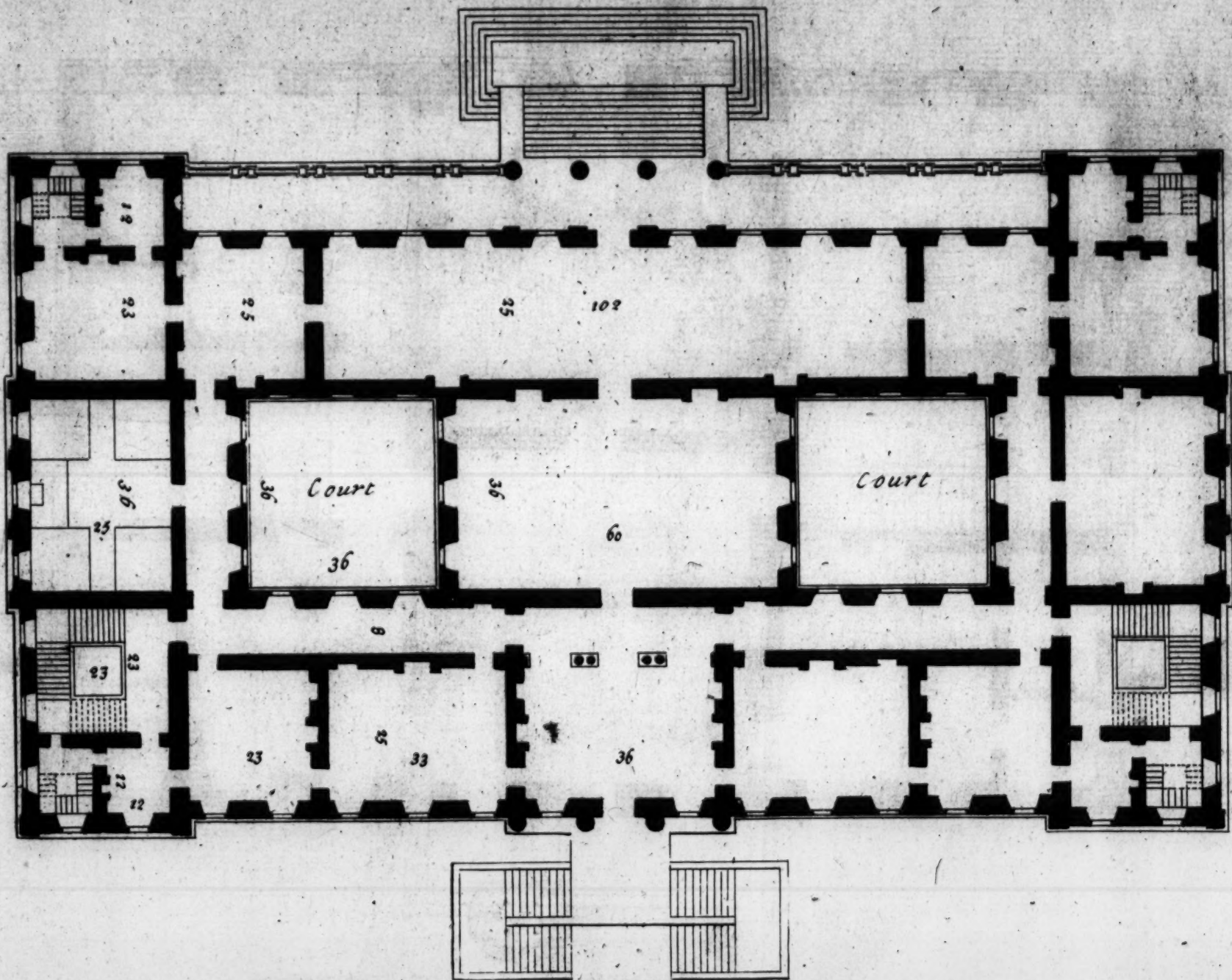




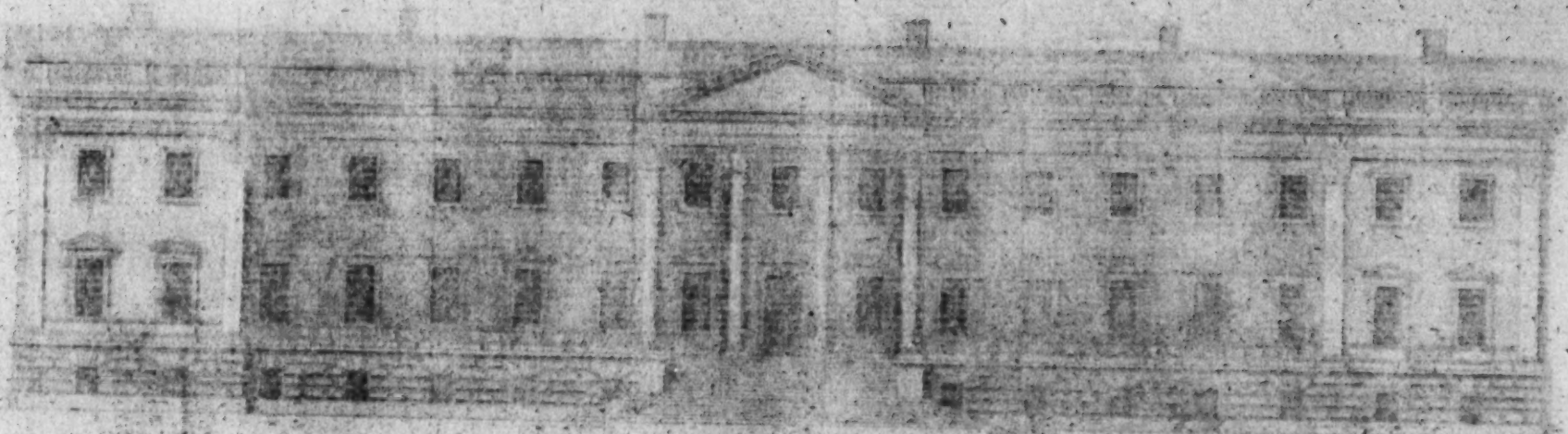
*Front towards the Garden*



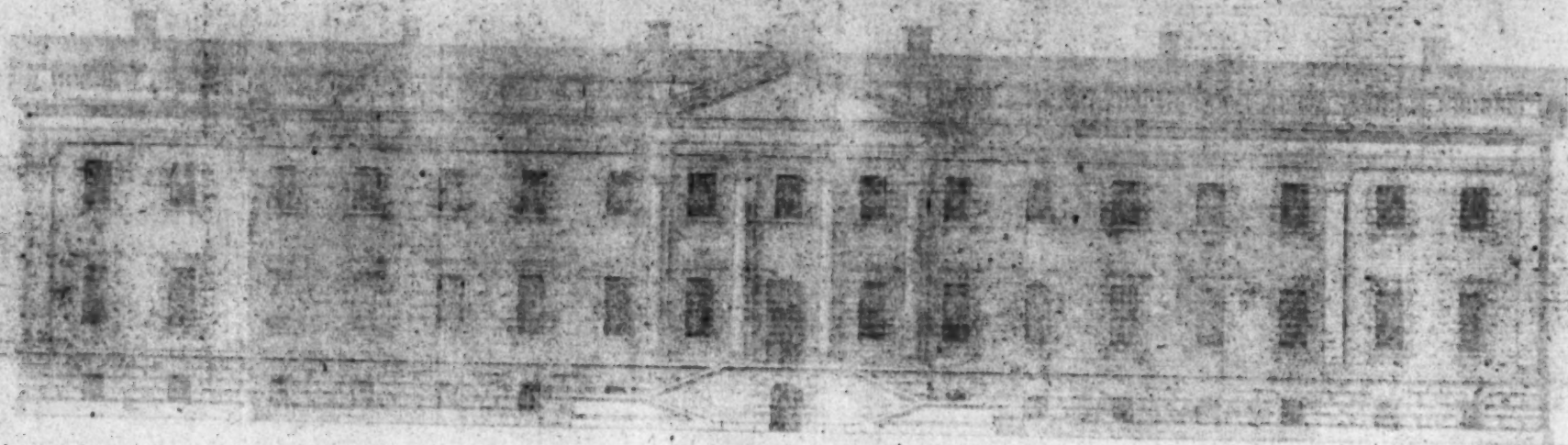
*Principal Front*



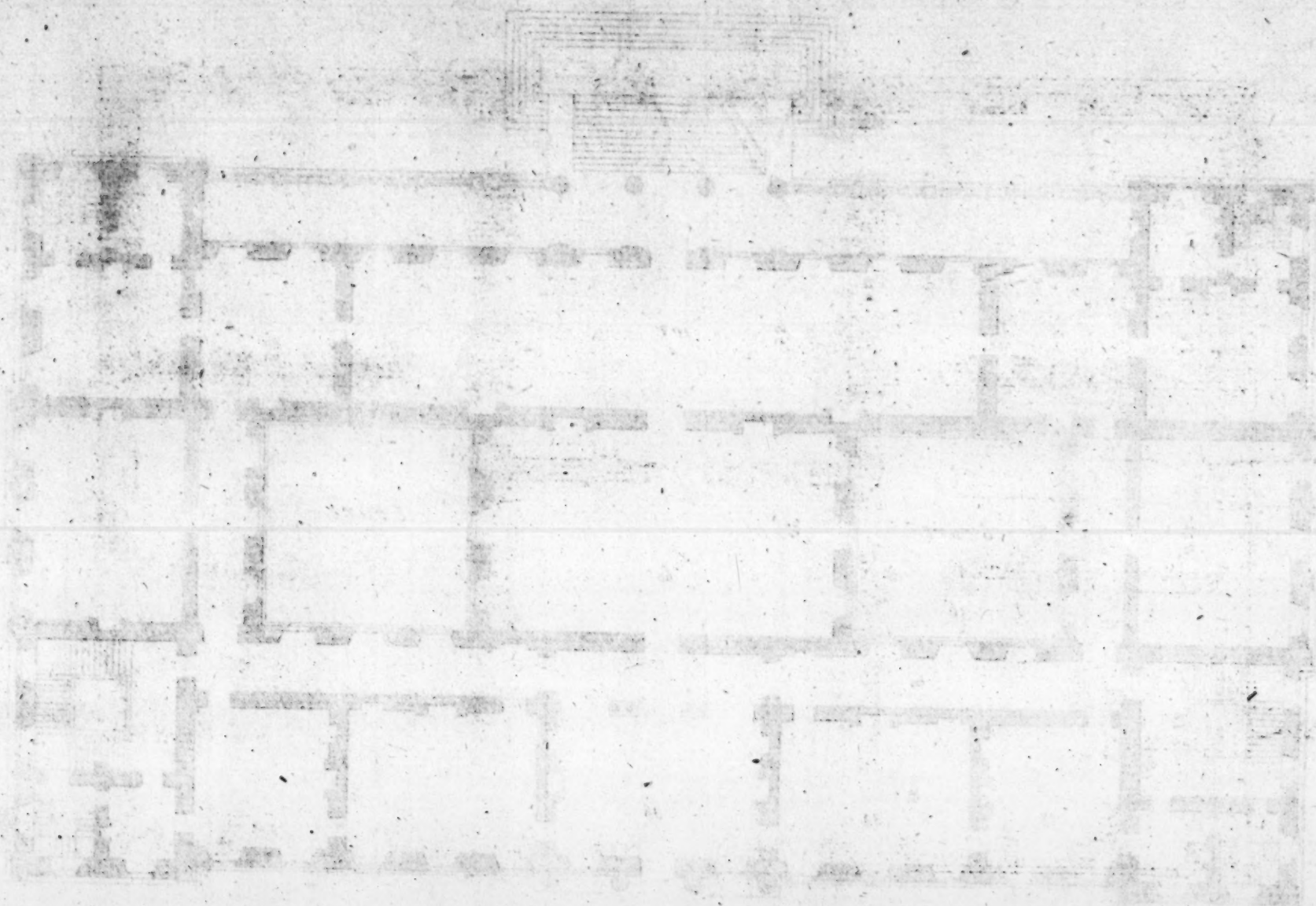




West front of the Palace

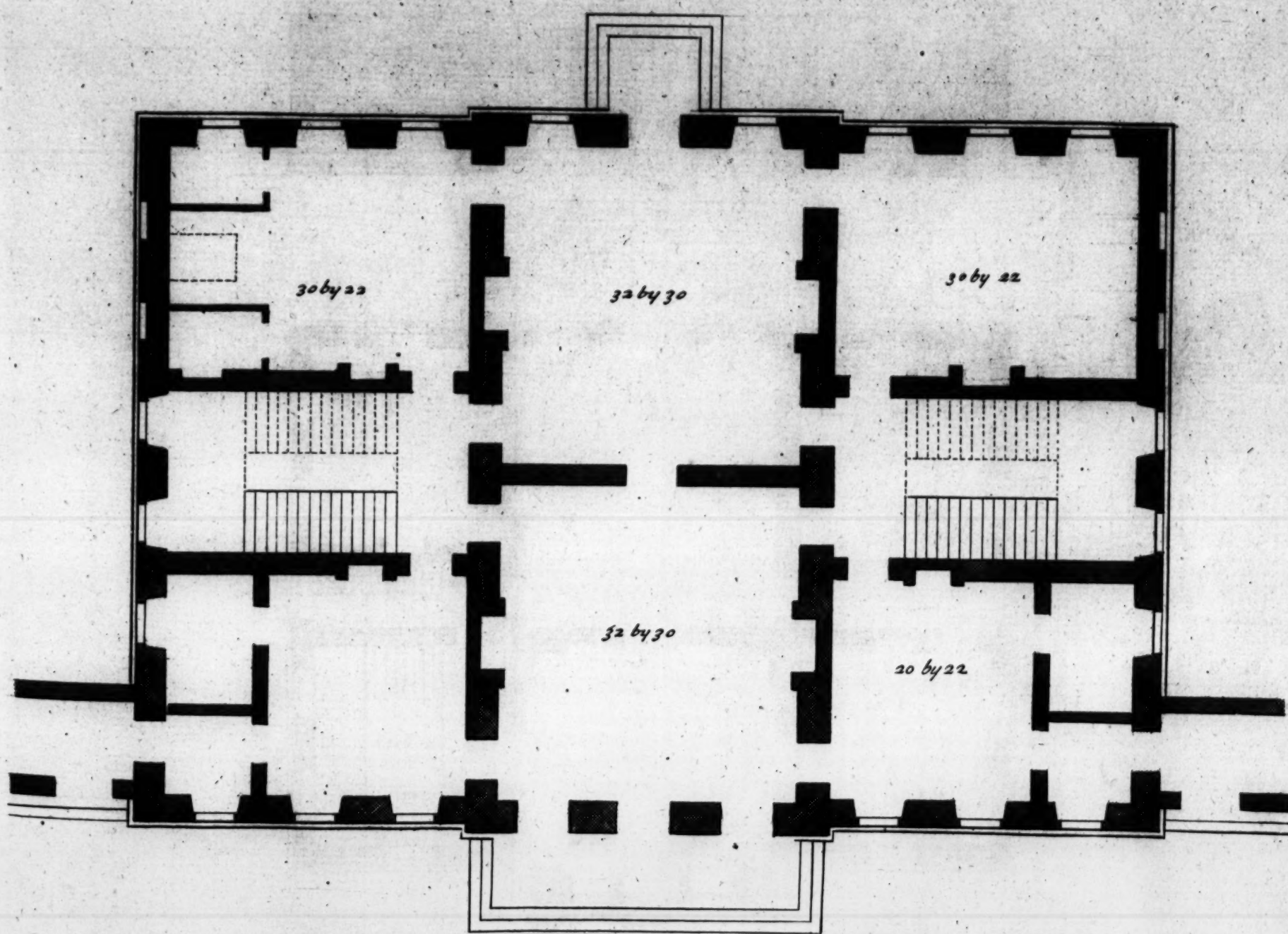
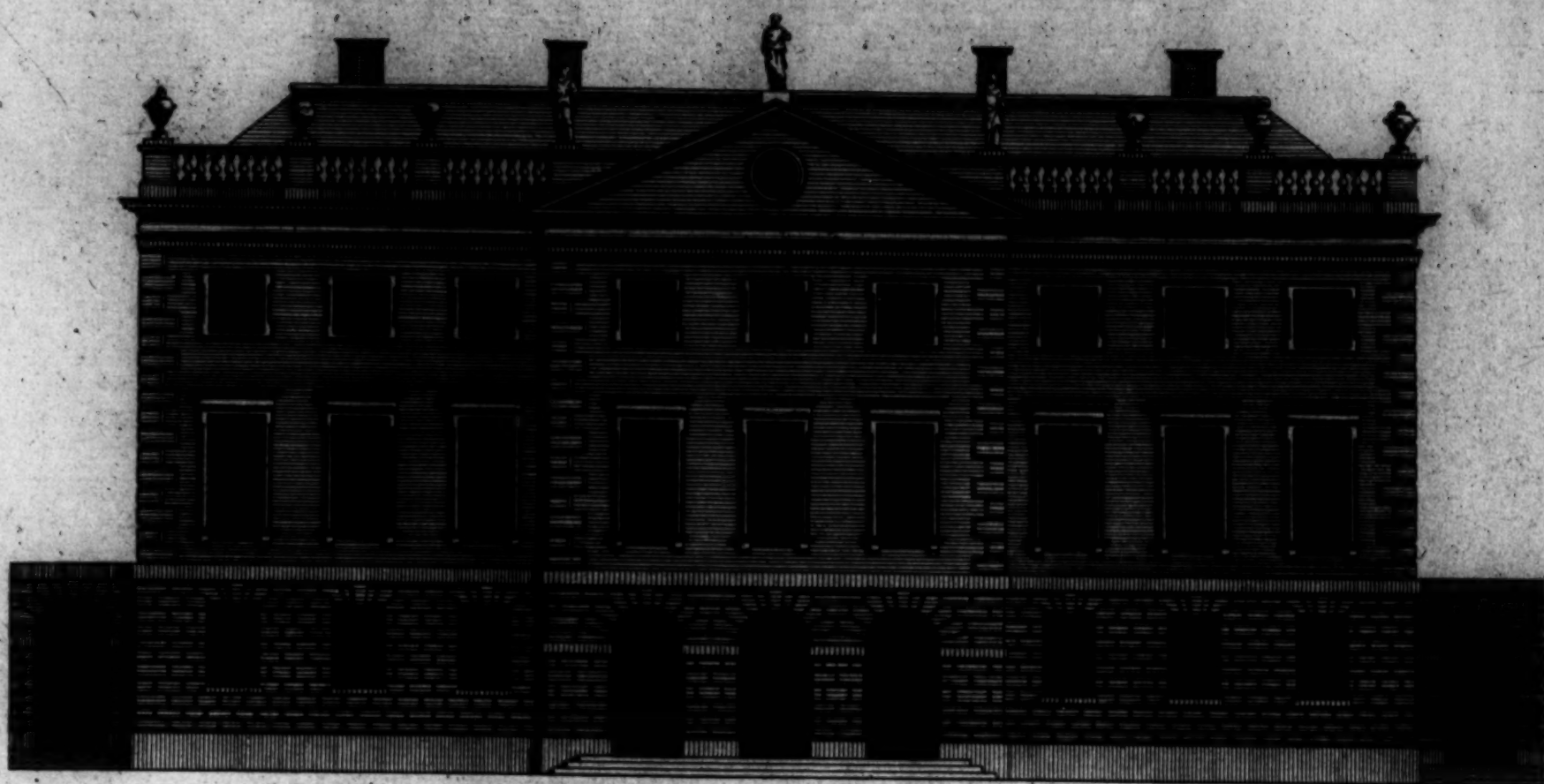


Principal front





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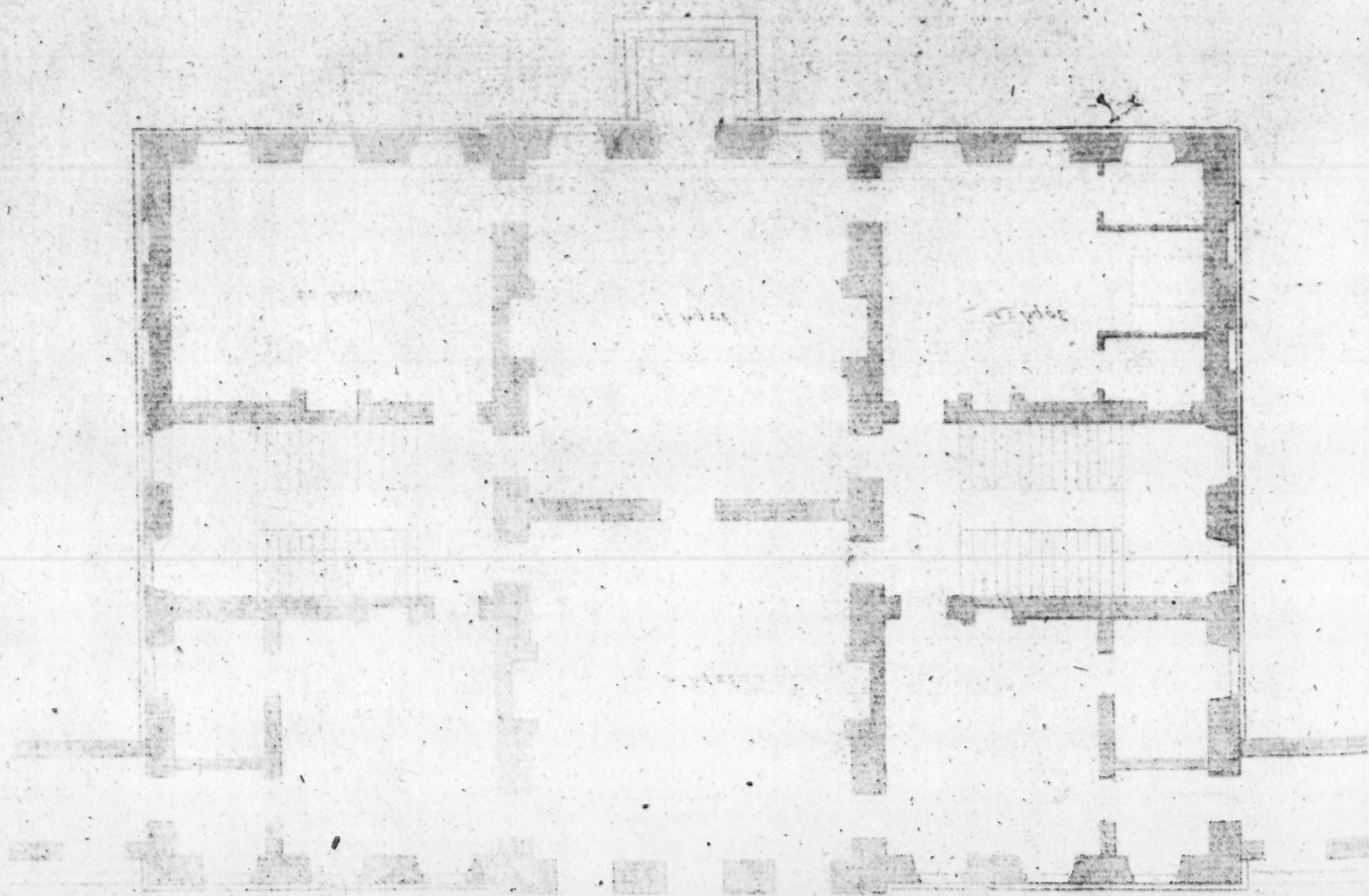
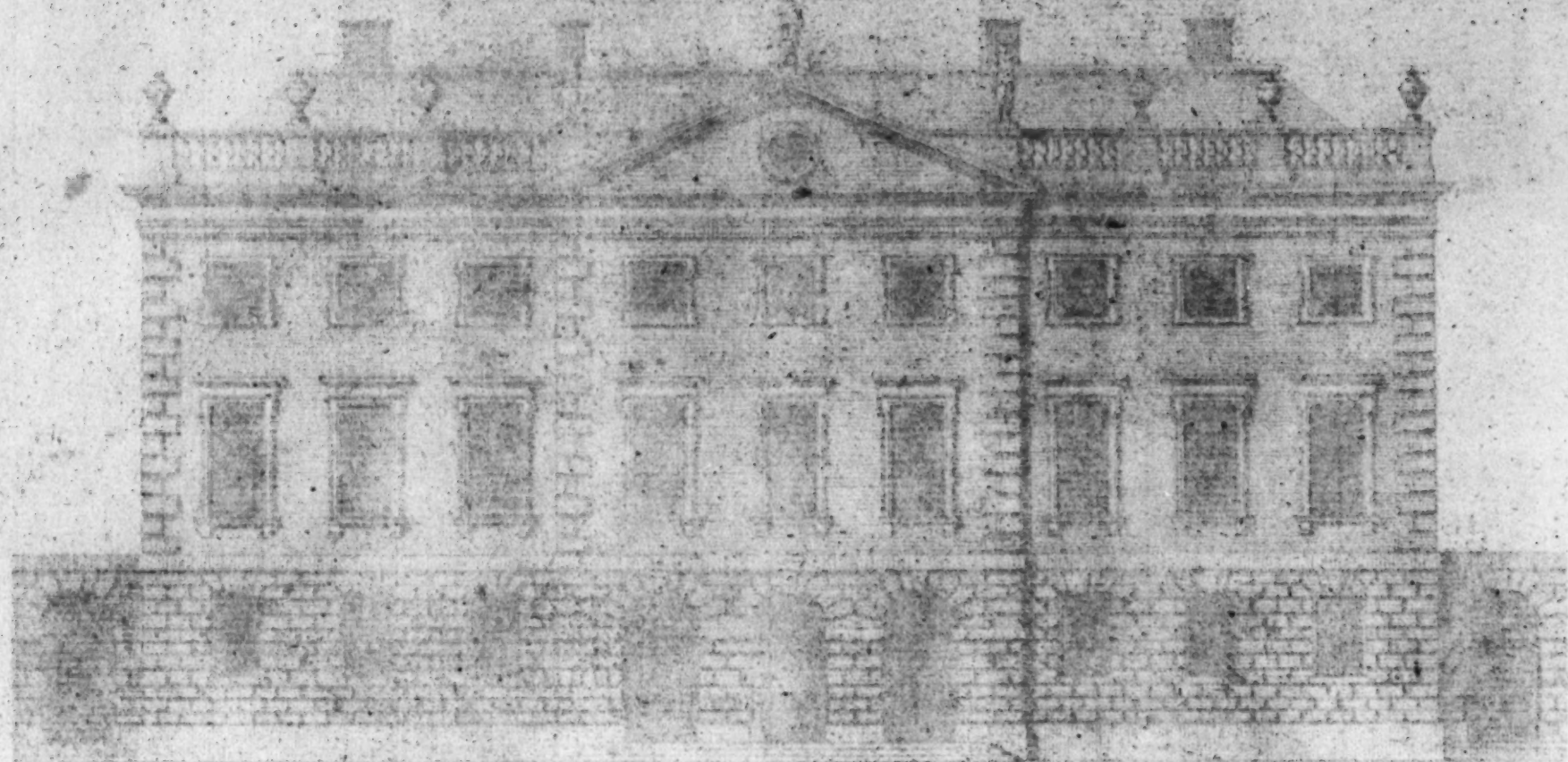


10 5 1 10 20 30 40 50 60 feet

Jacobo Gibbs Architecto

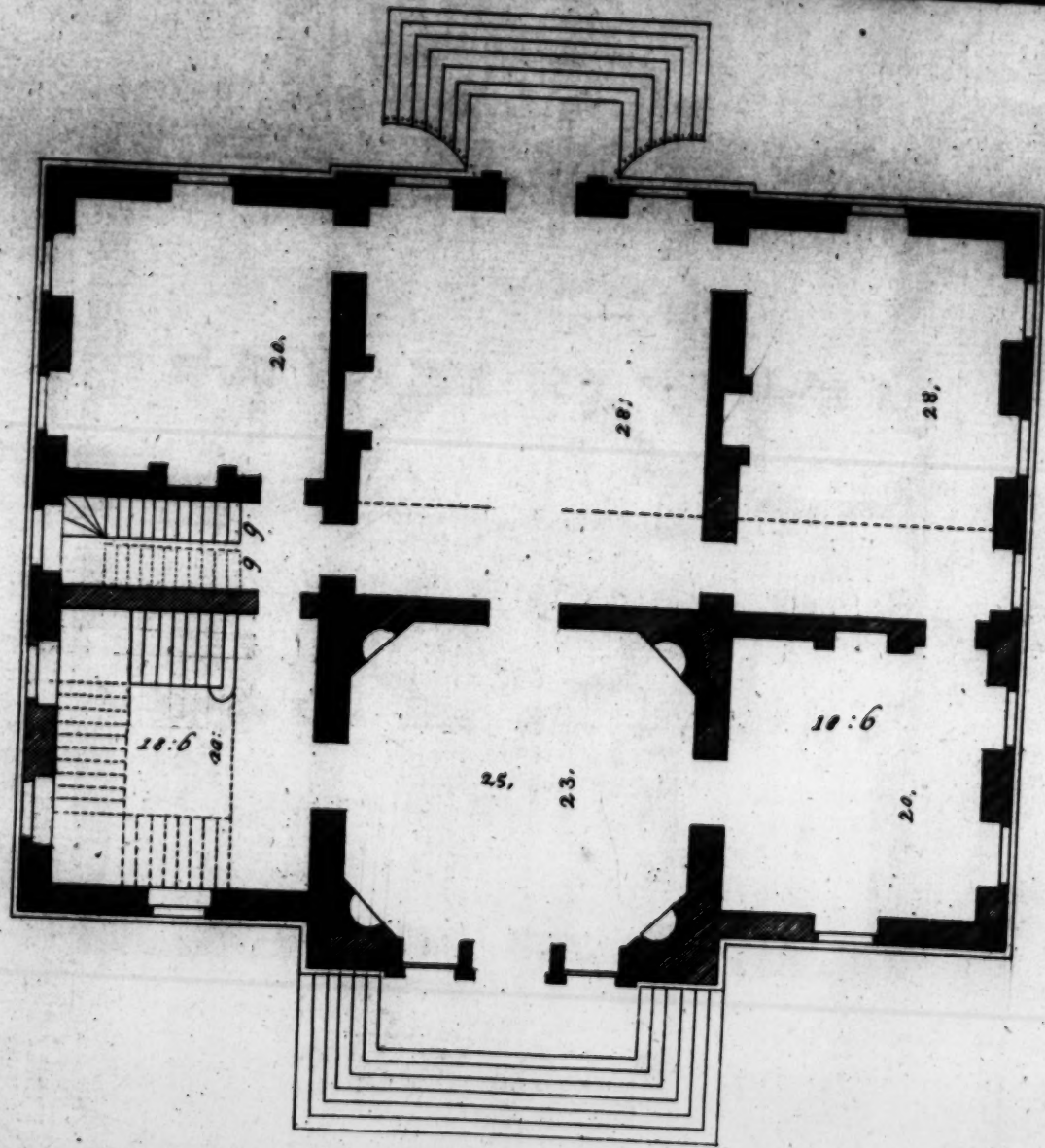
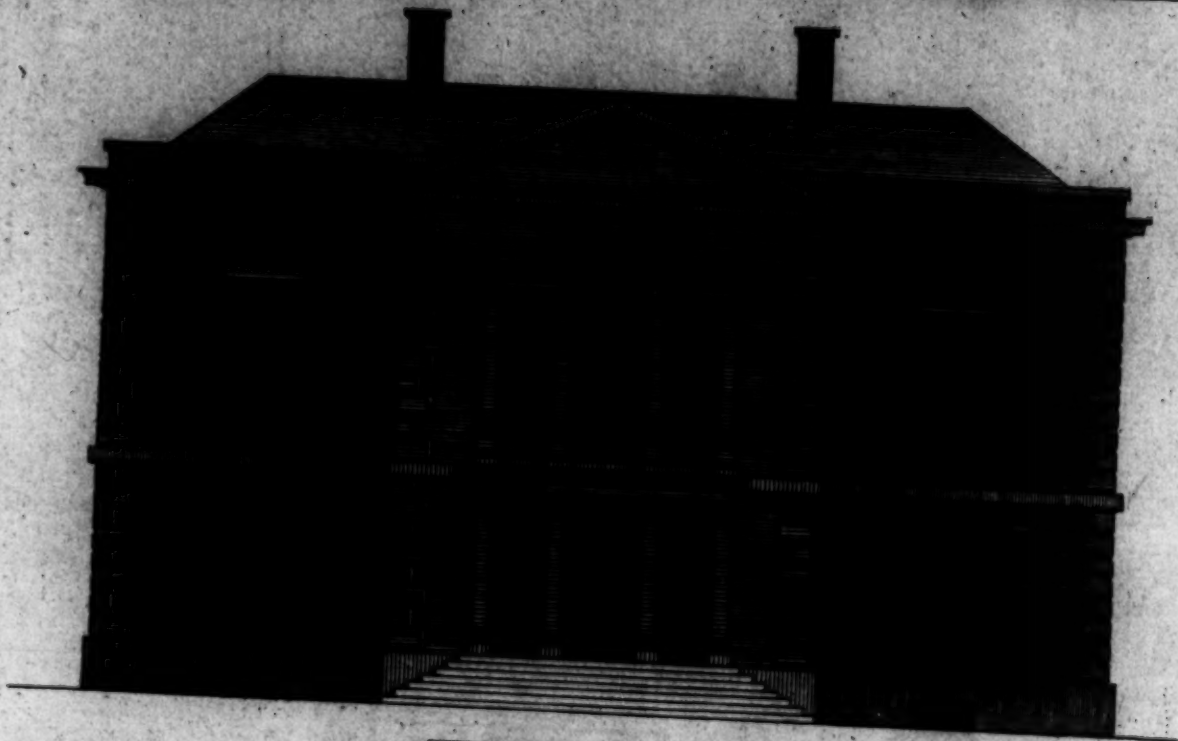
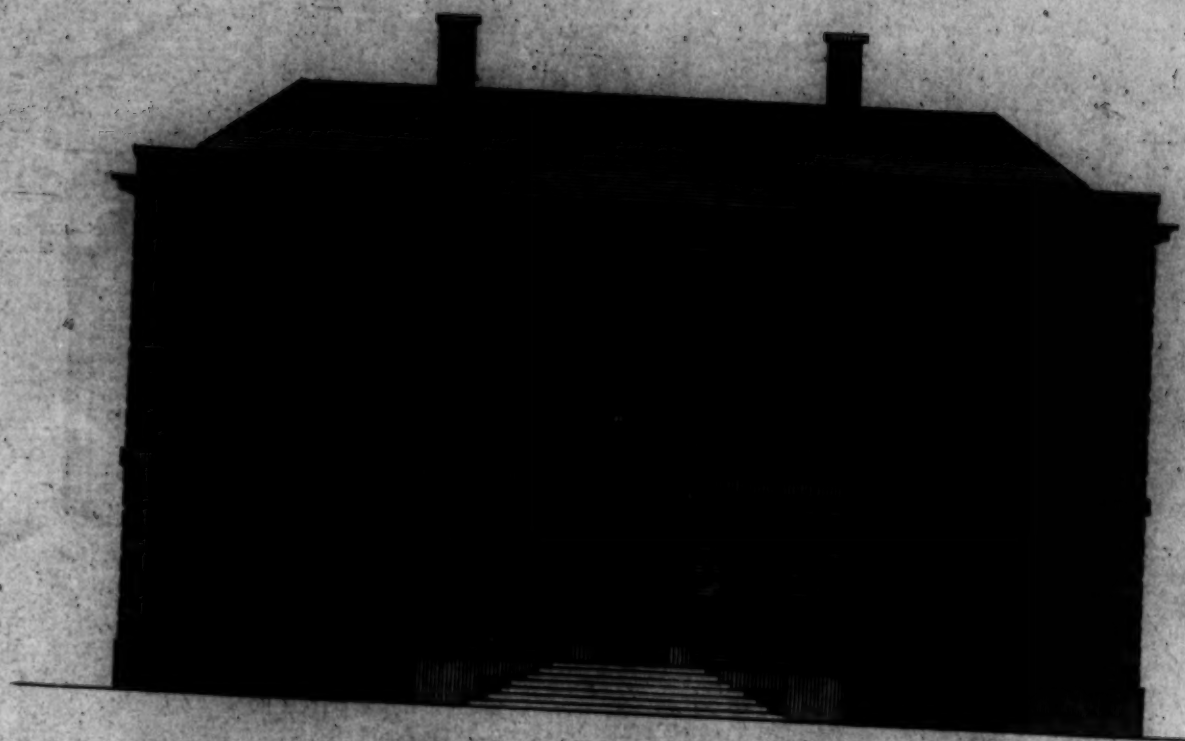
H. Hulsbergh Sculp.







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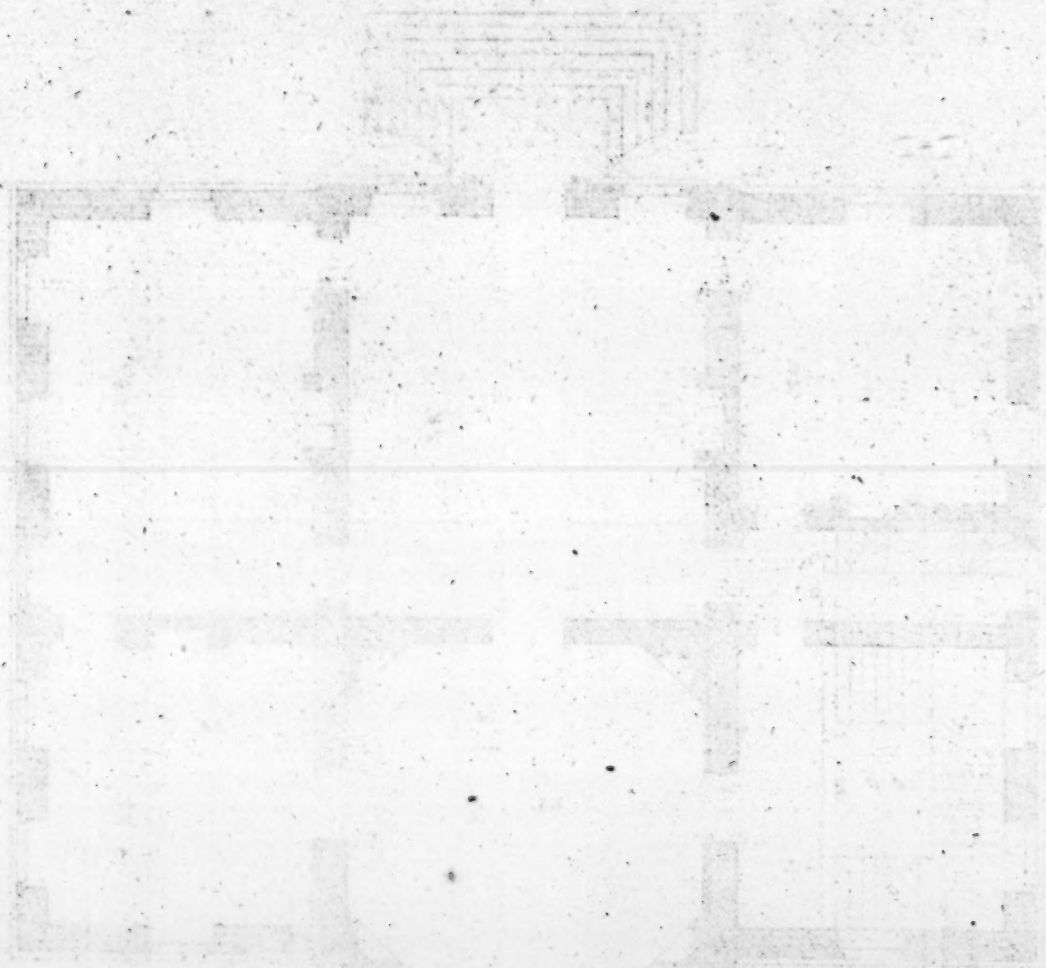
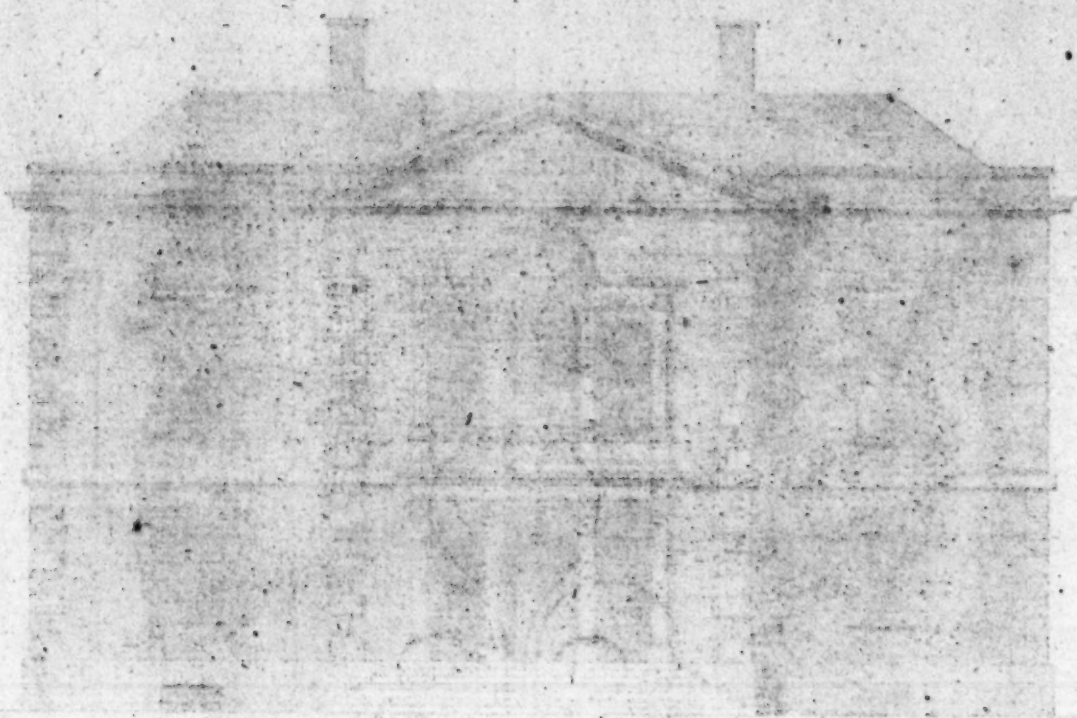
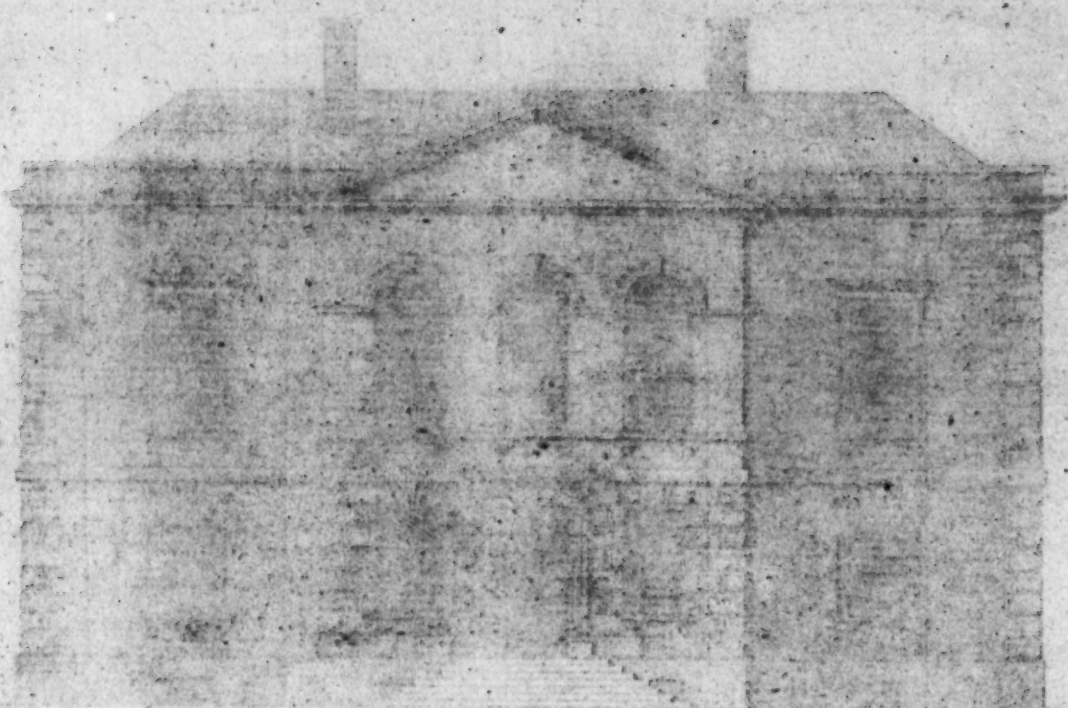


Jacobo Billo Architecto.

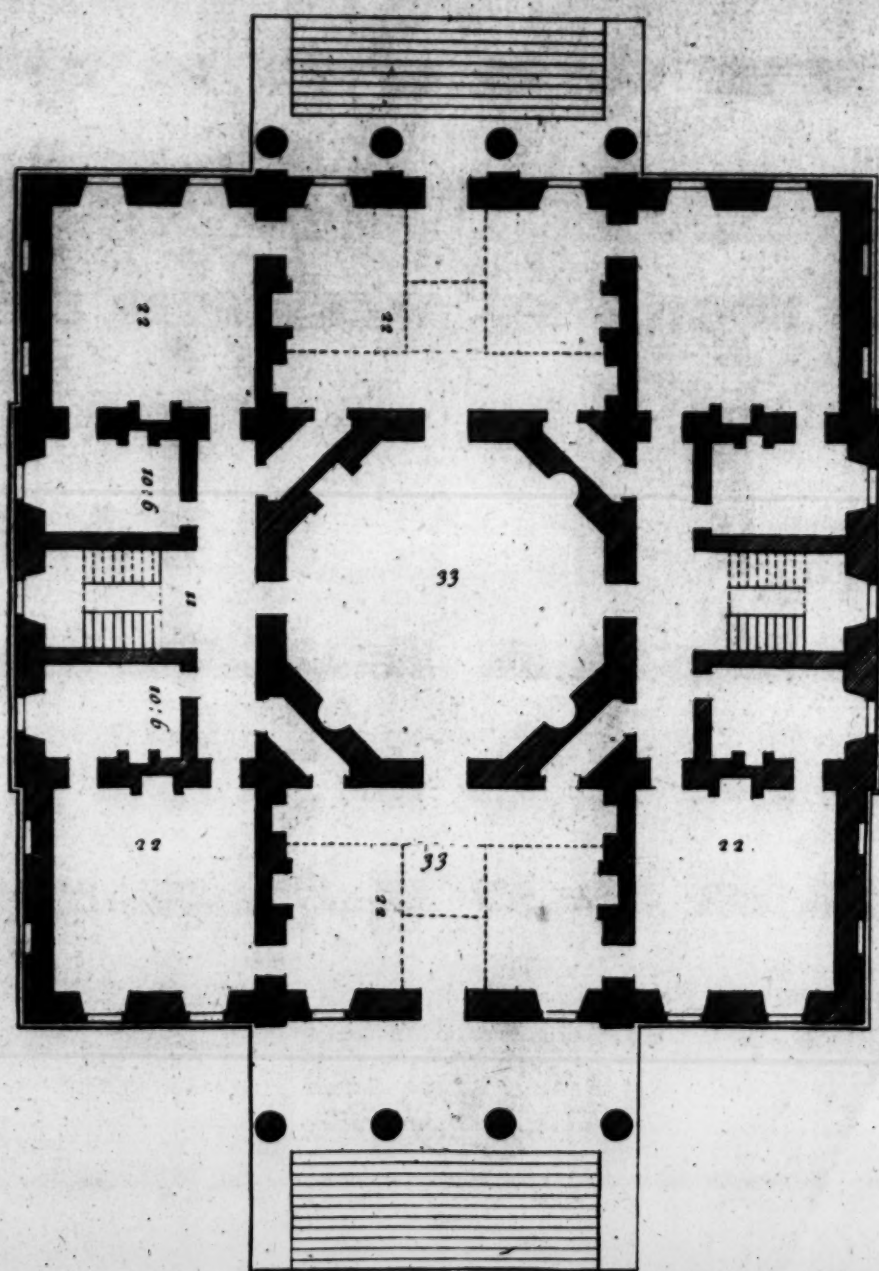
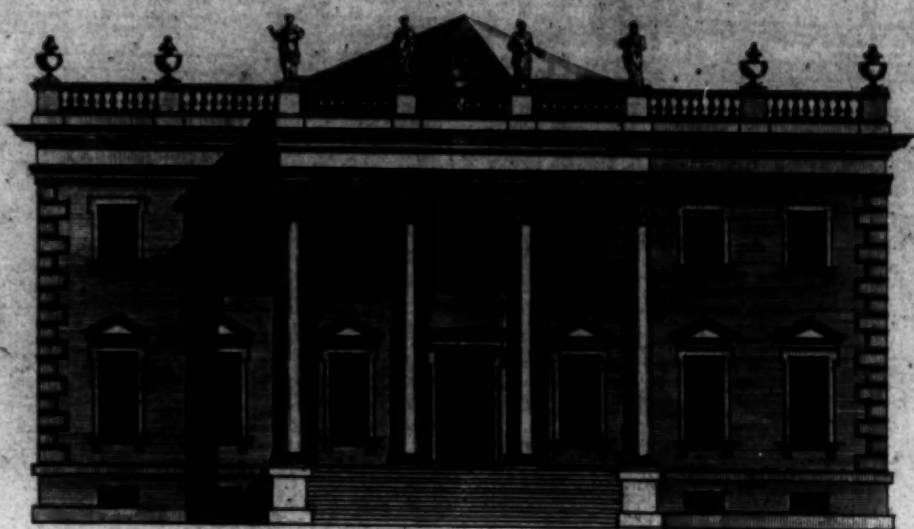


E. Kirkall sculp.

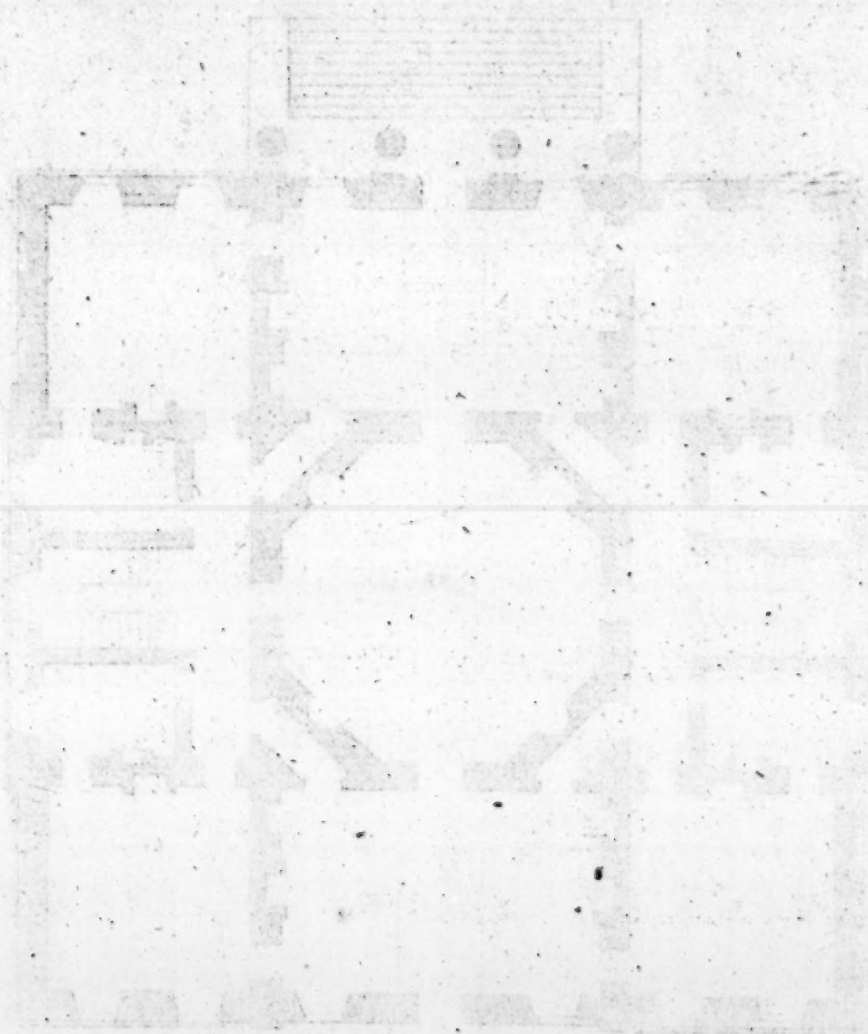
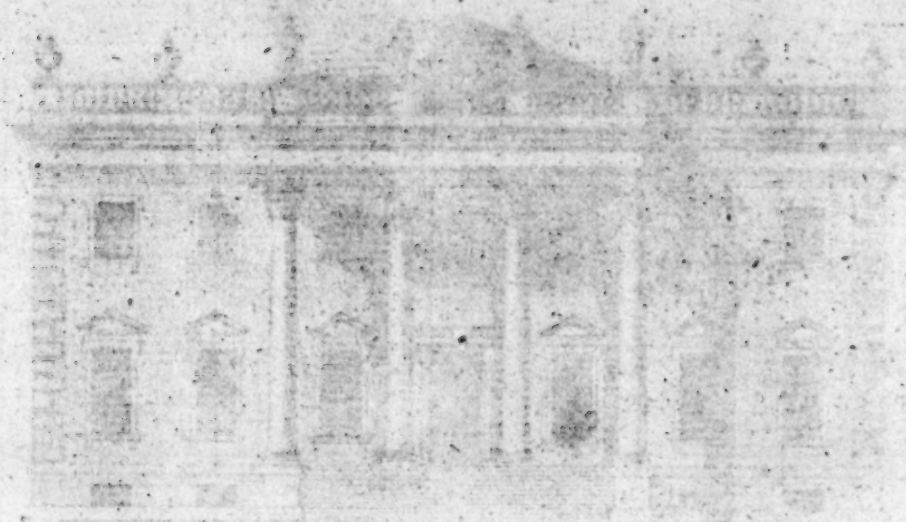
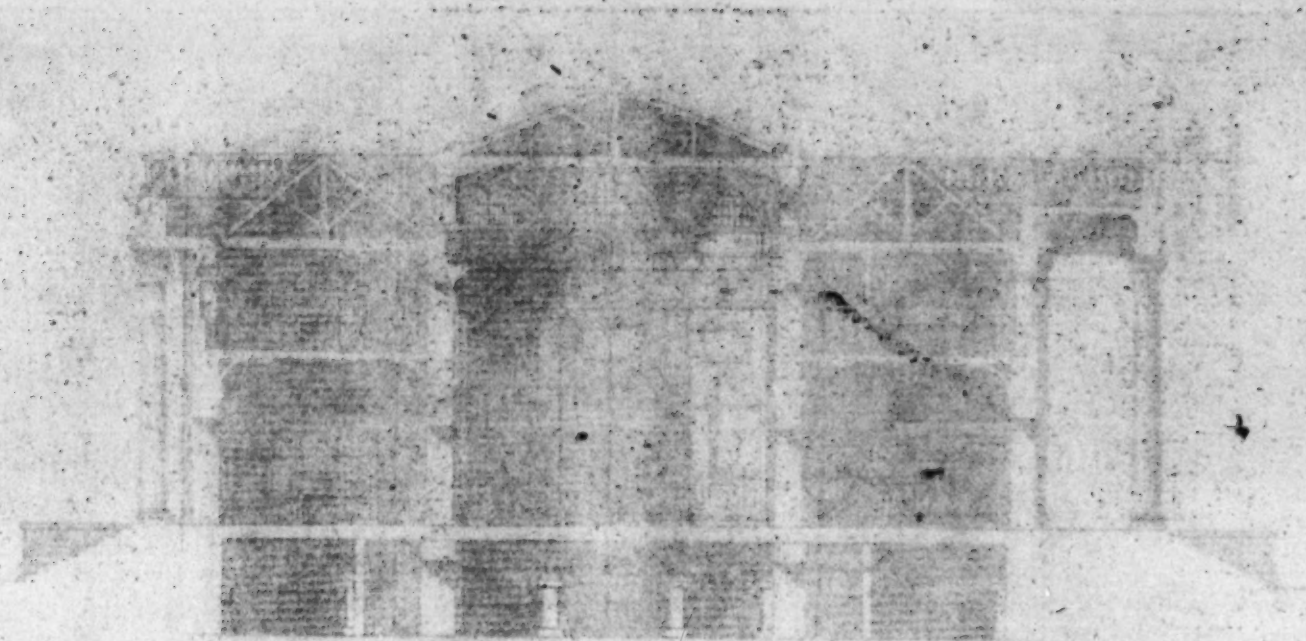




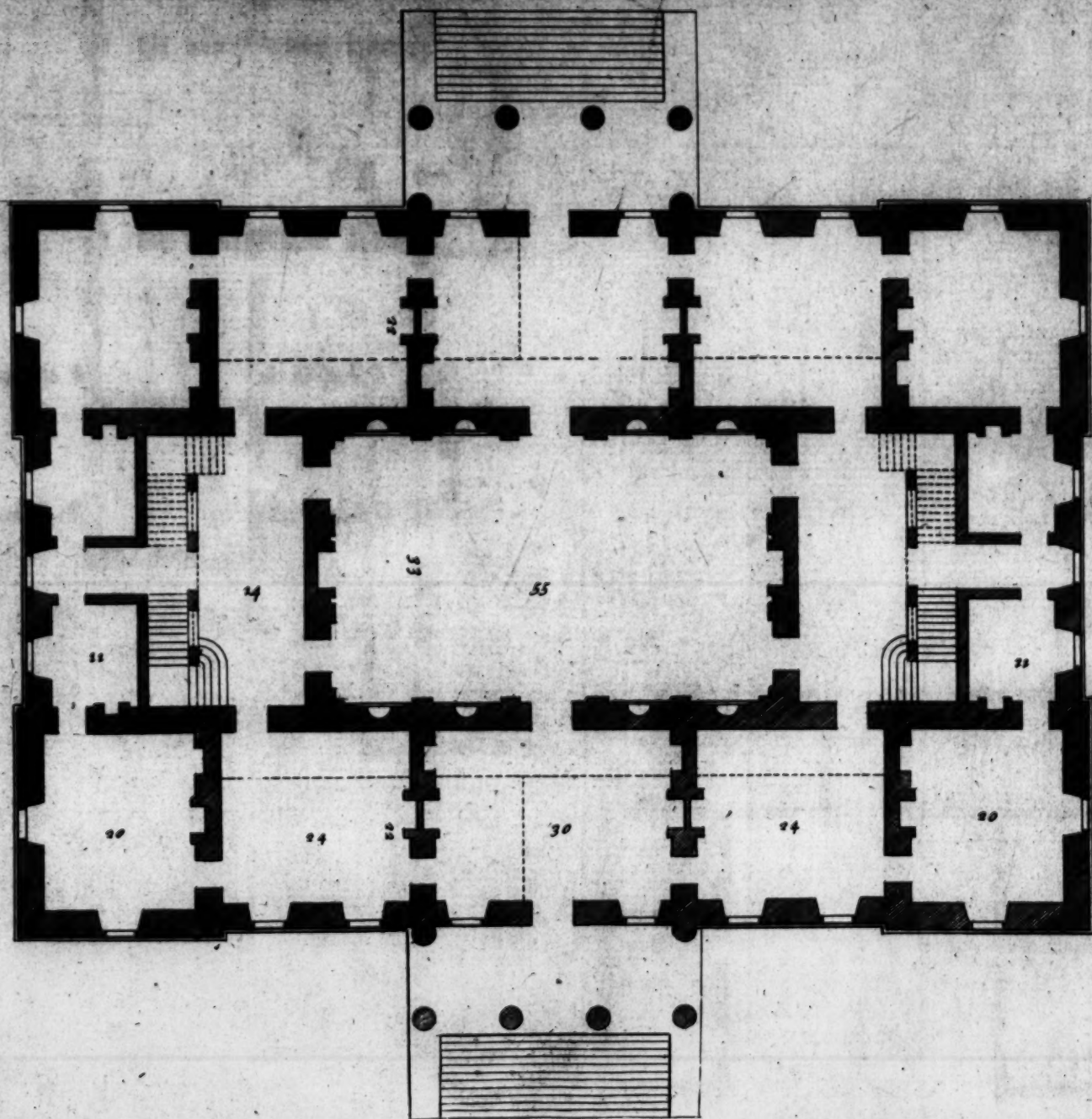
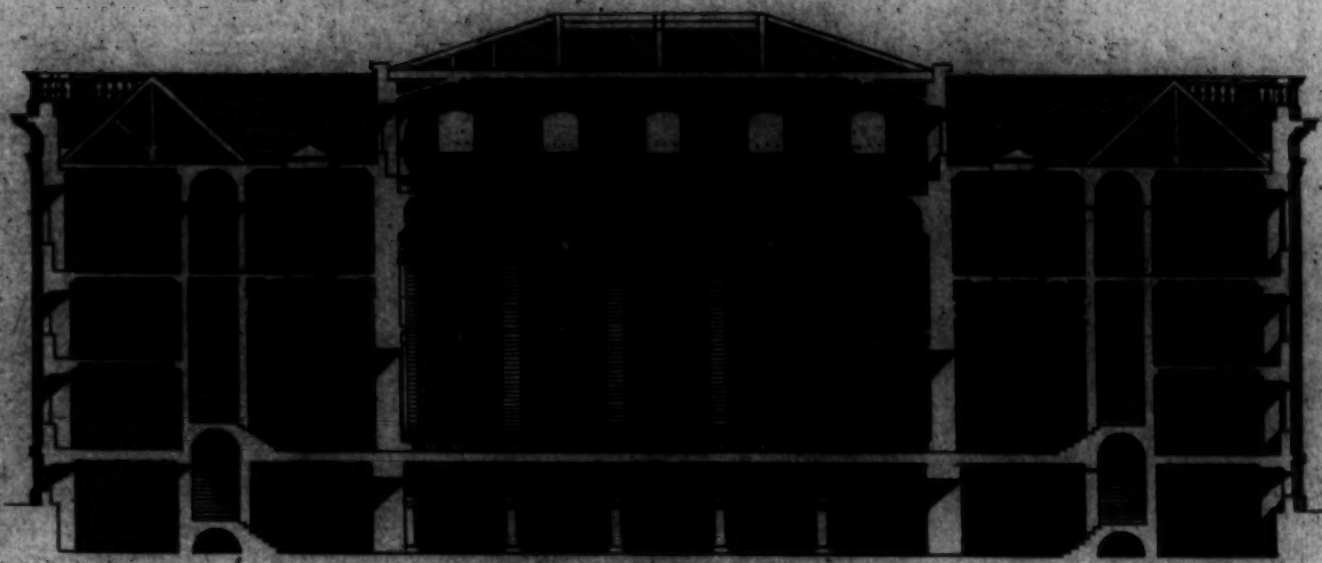






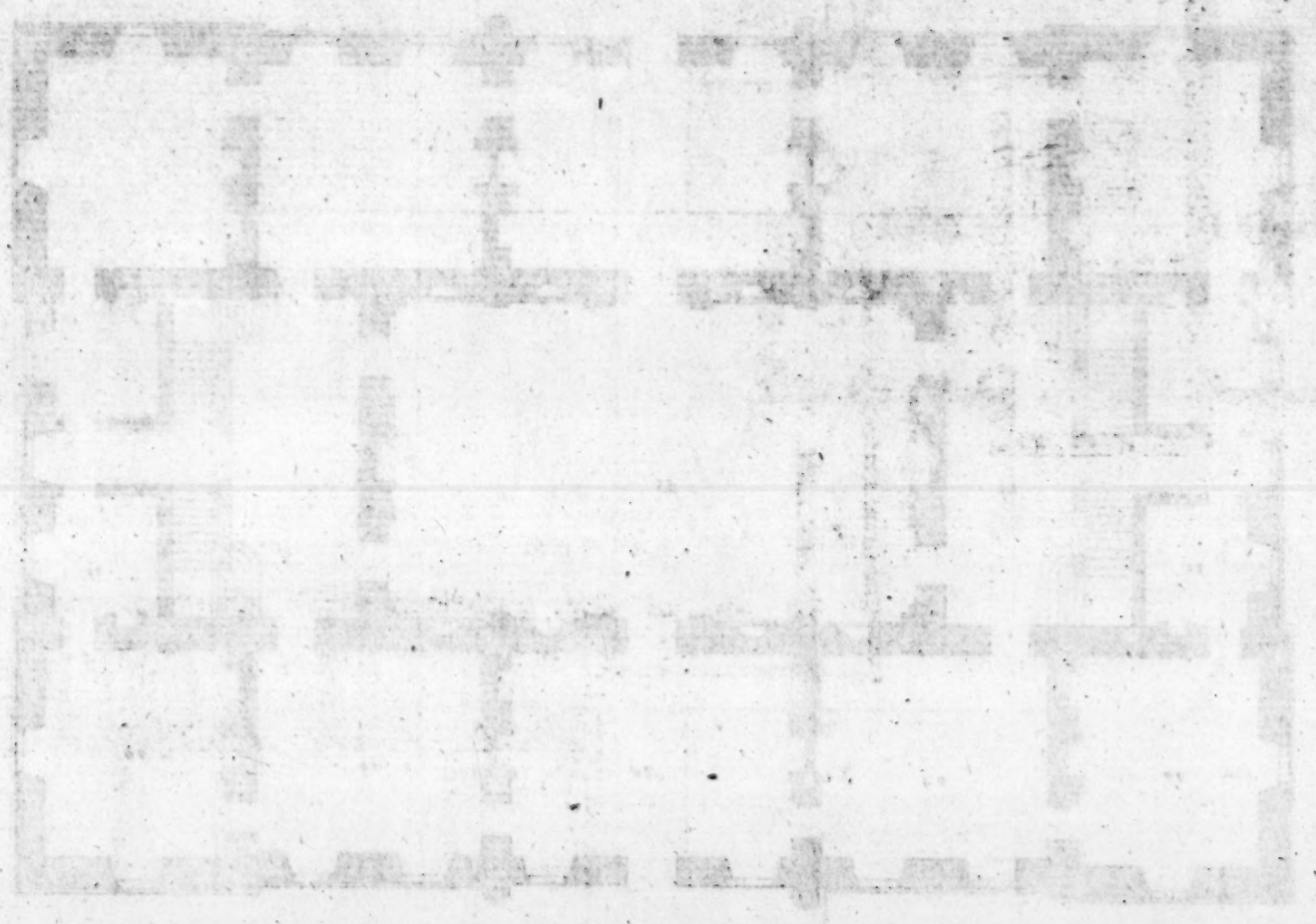
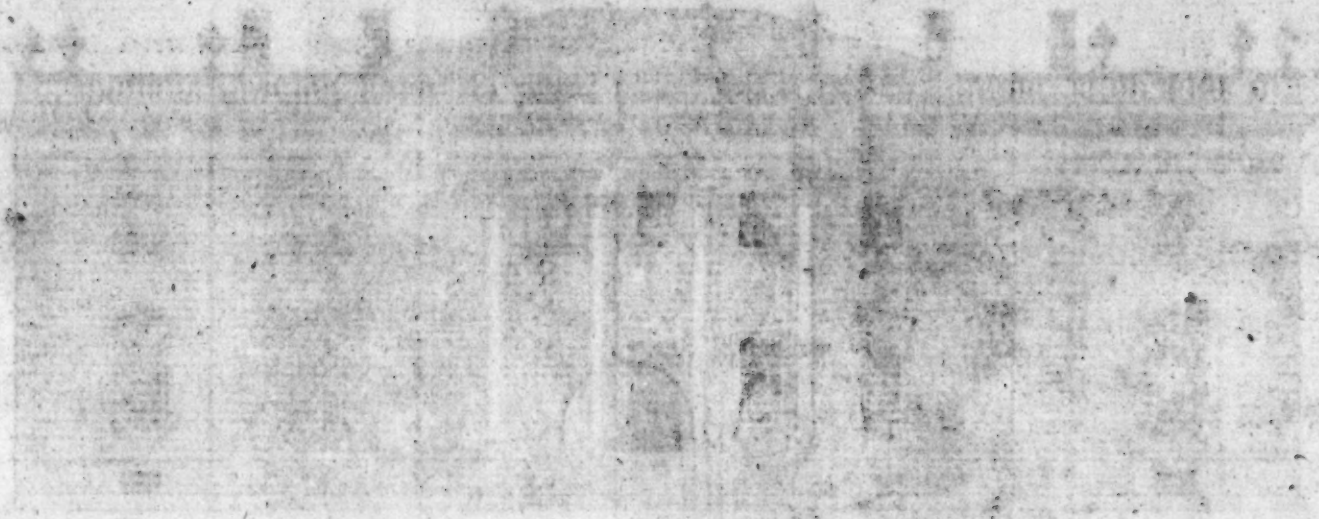
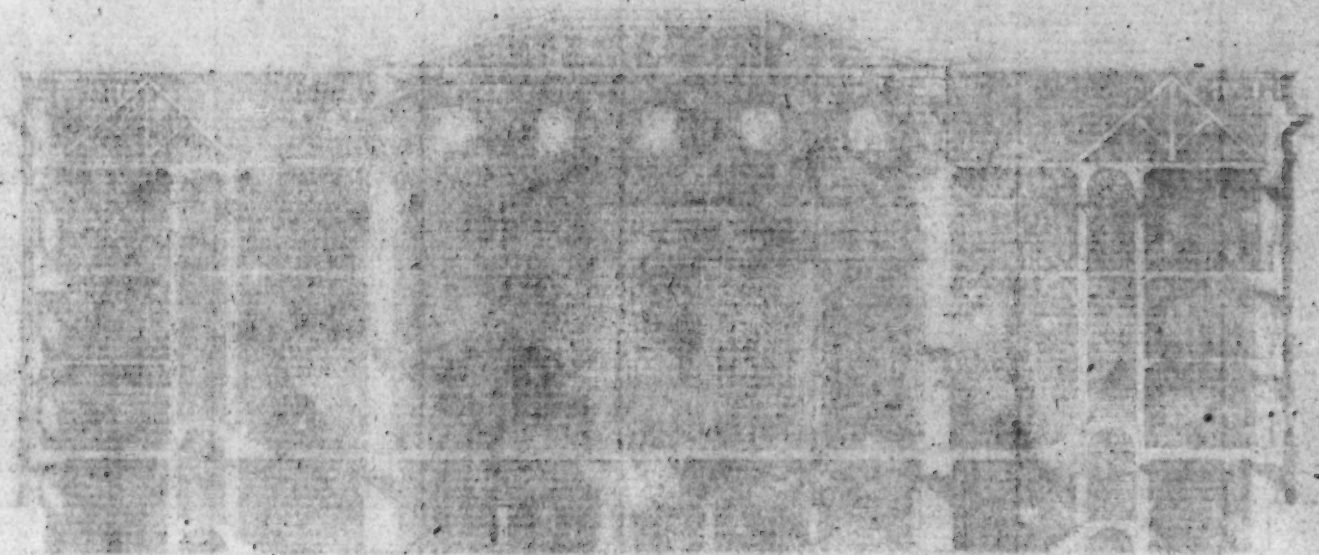






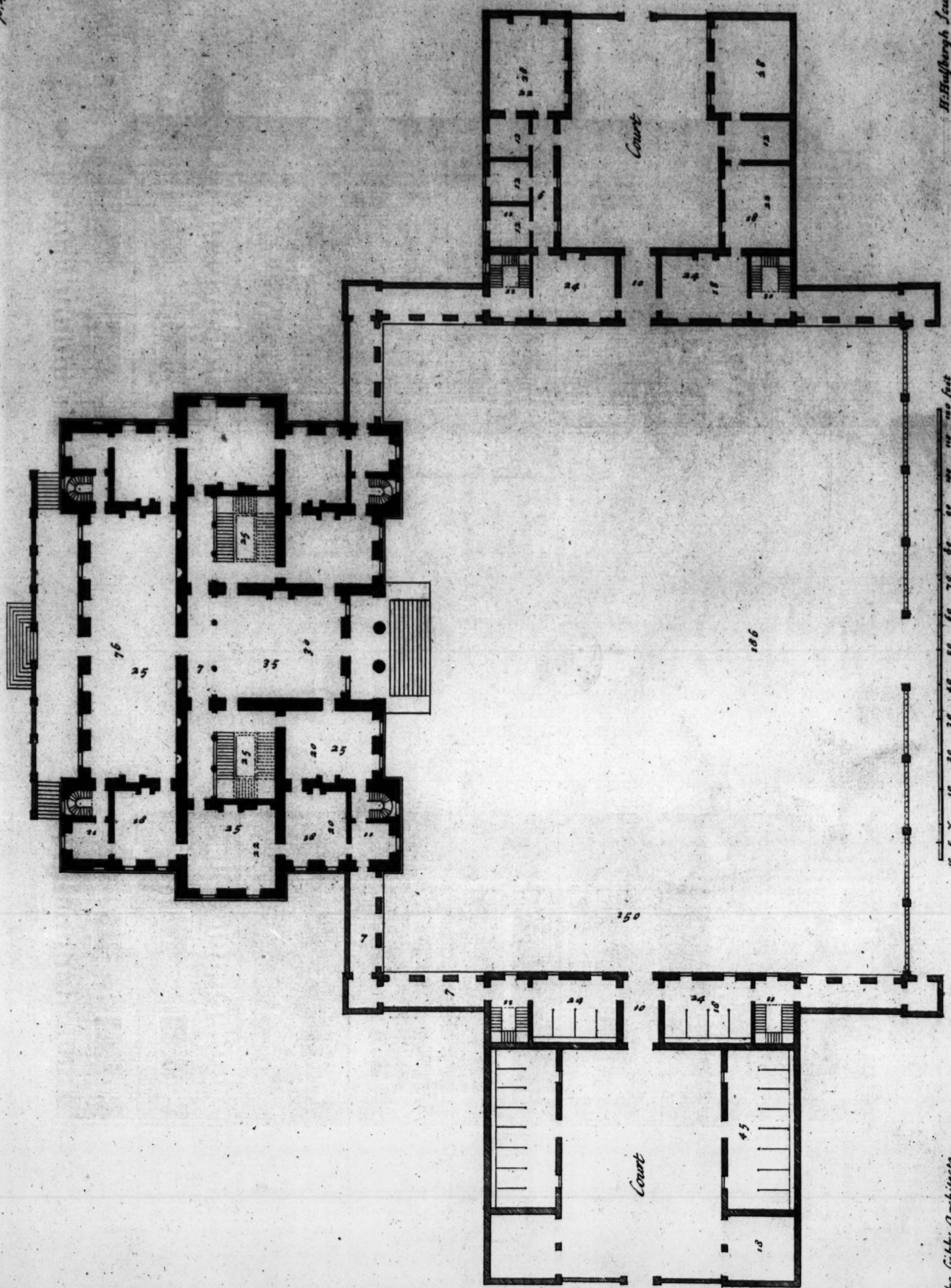


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10 5 10 20 30 40 50 60 70 80 90 100 110 120 feet

Jacobo Gibbs Architect

H. H. Hufbergh Sculpt







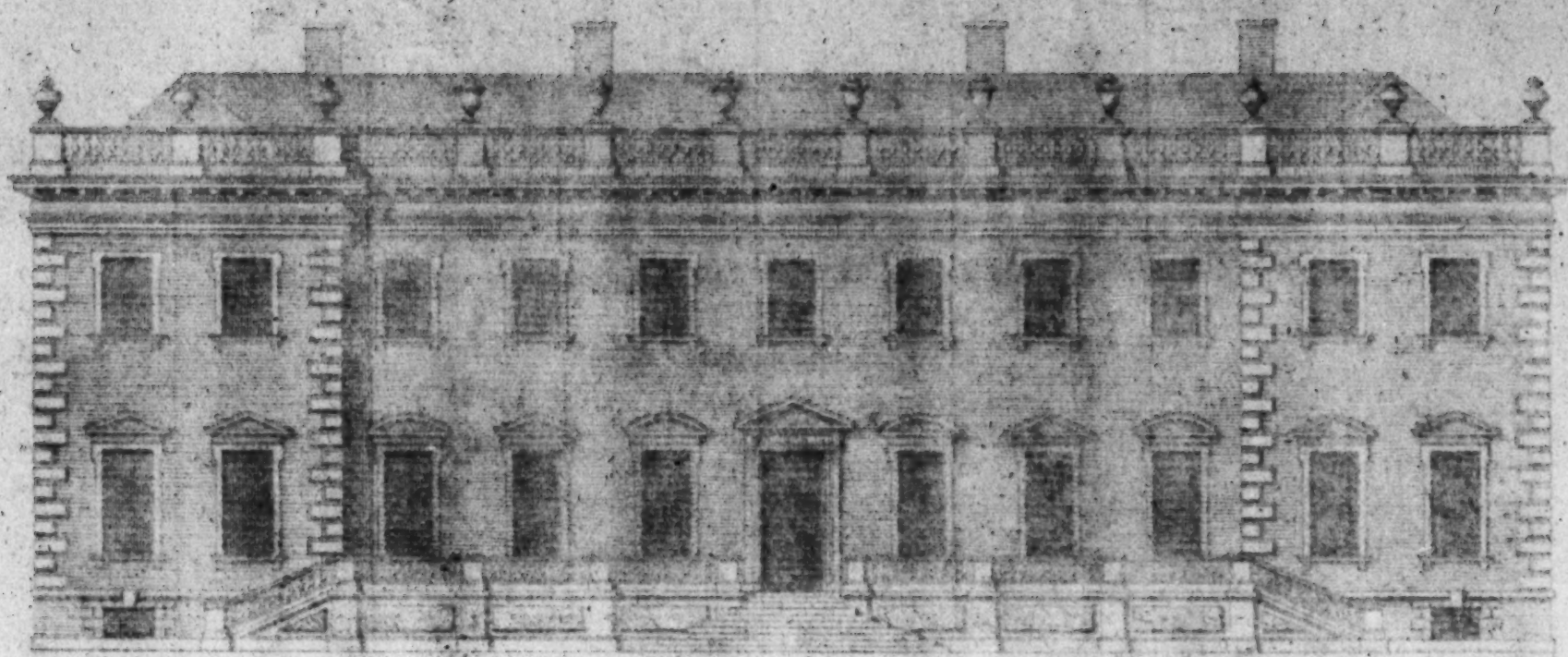


*Fronting of Garden.*

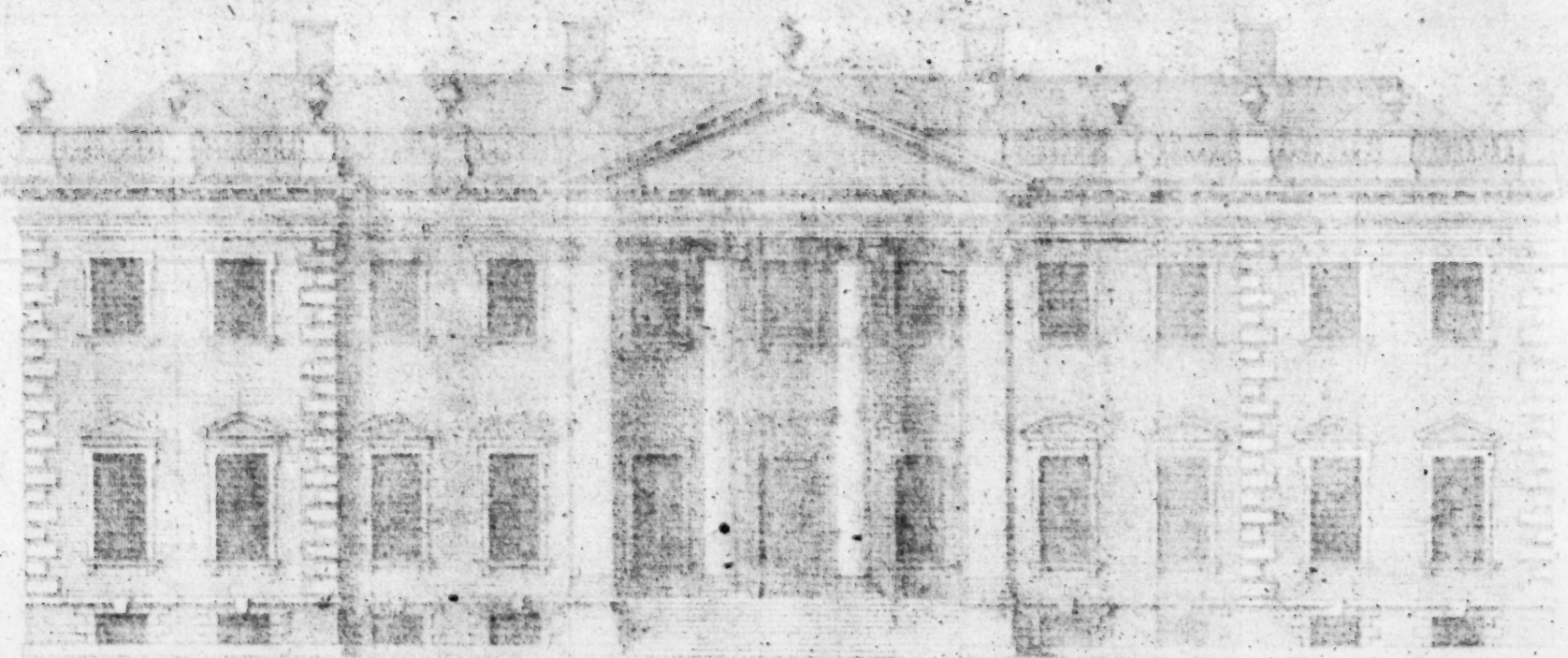


*Fronting of Court*

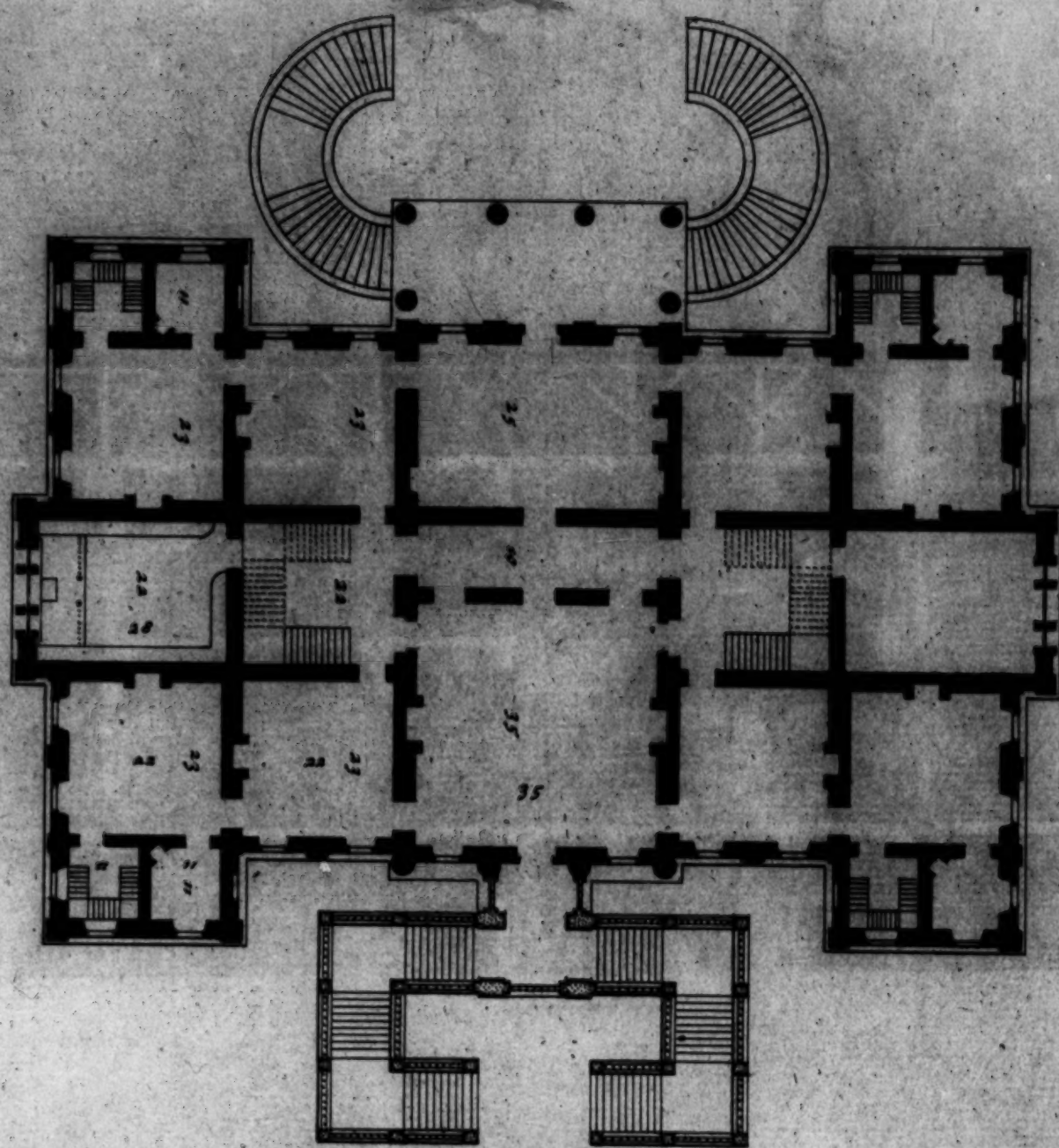




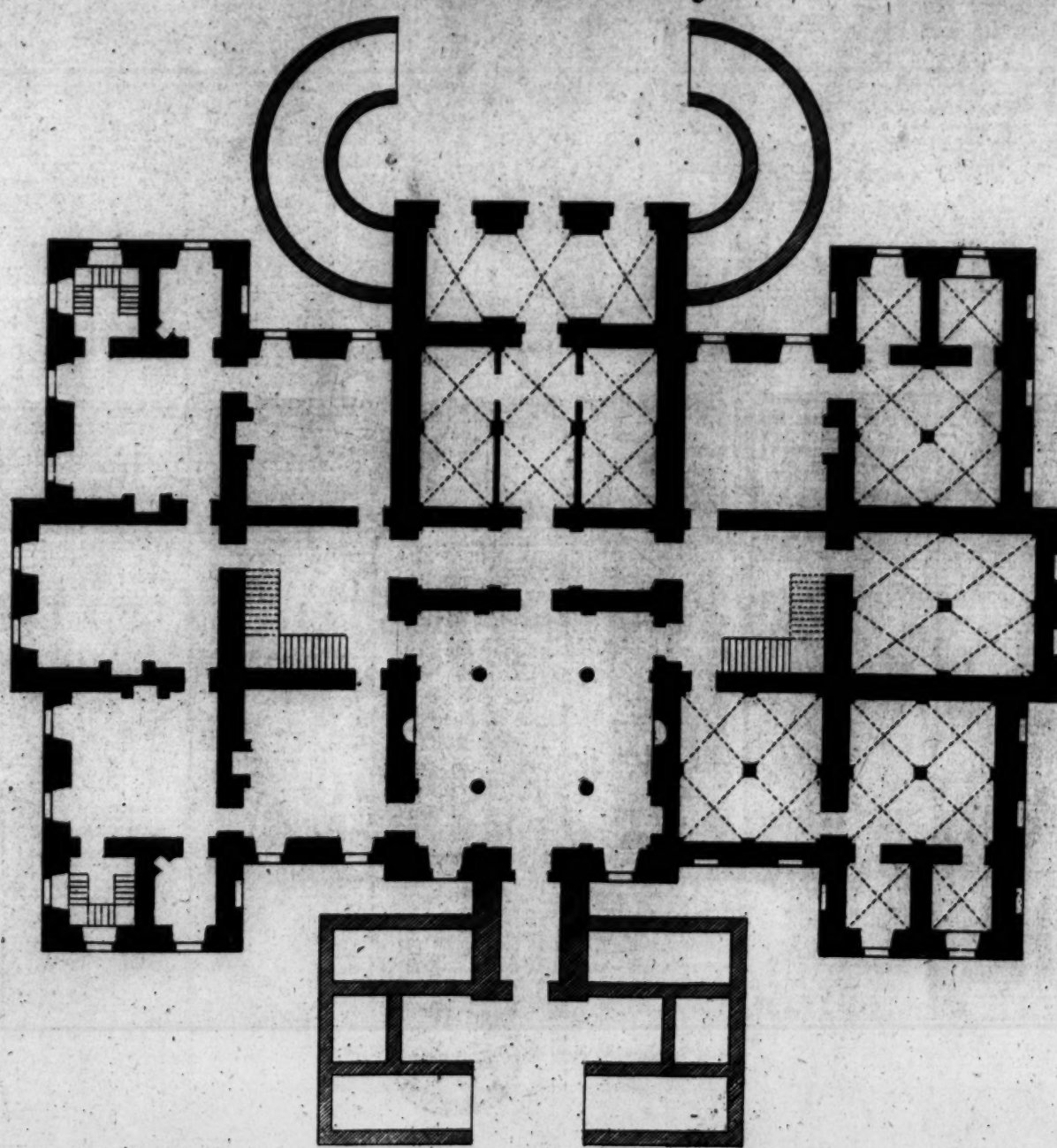
View of the building from the front







*Plan of the principal Story.*



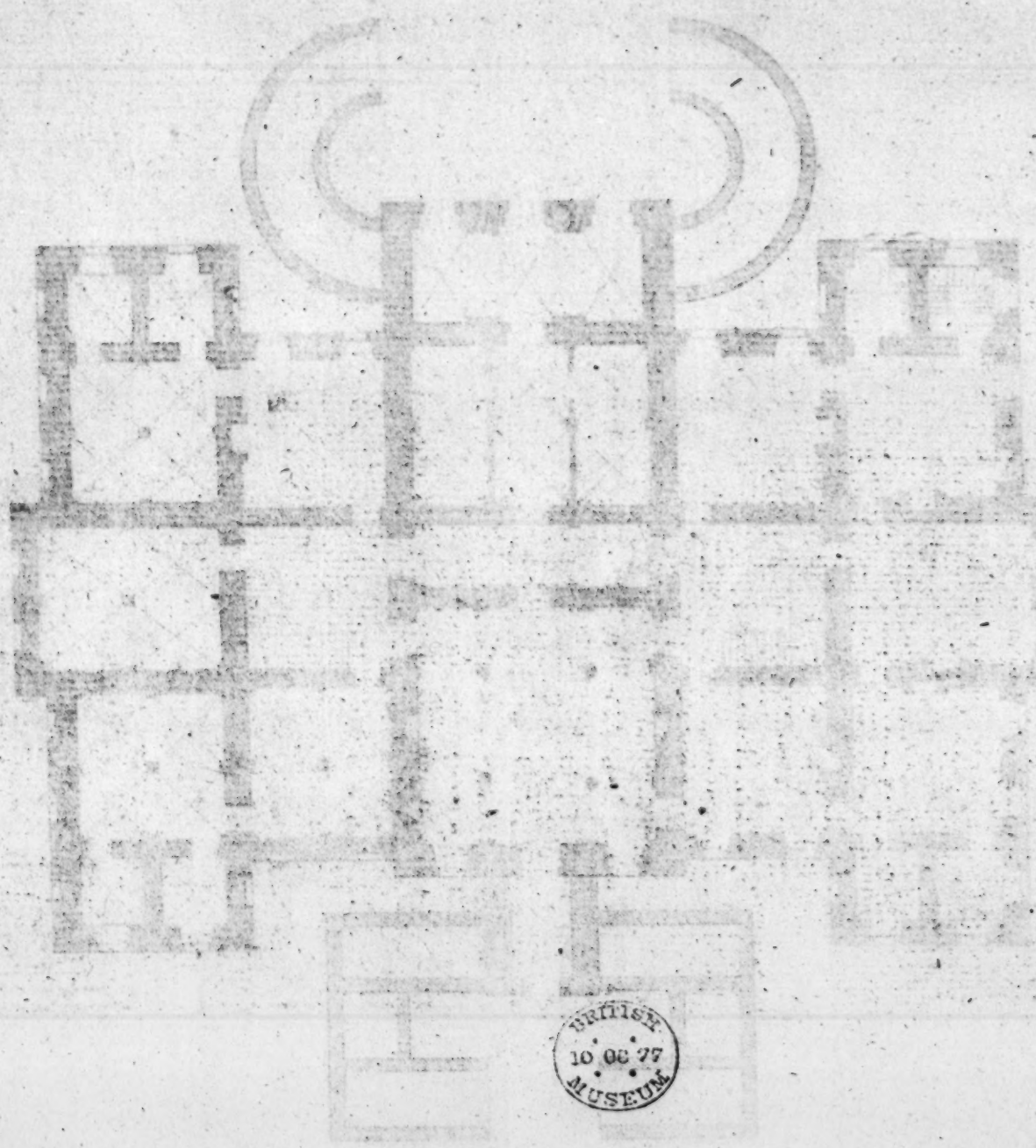
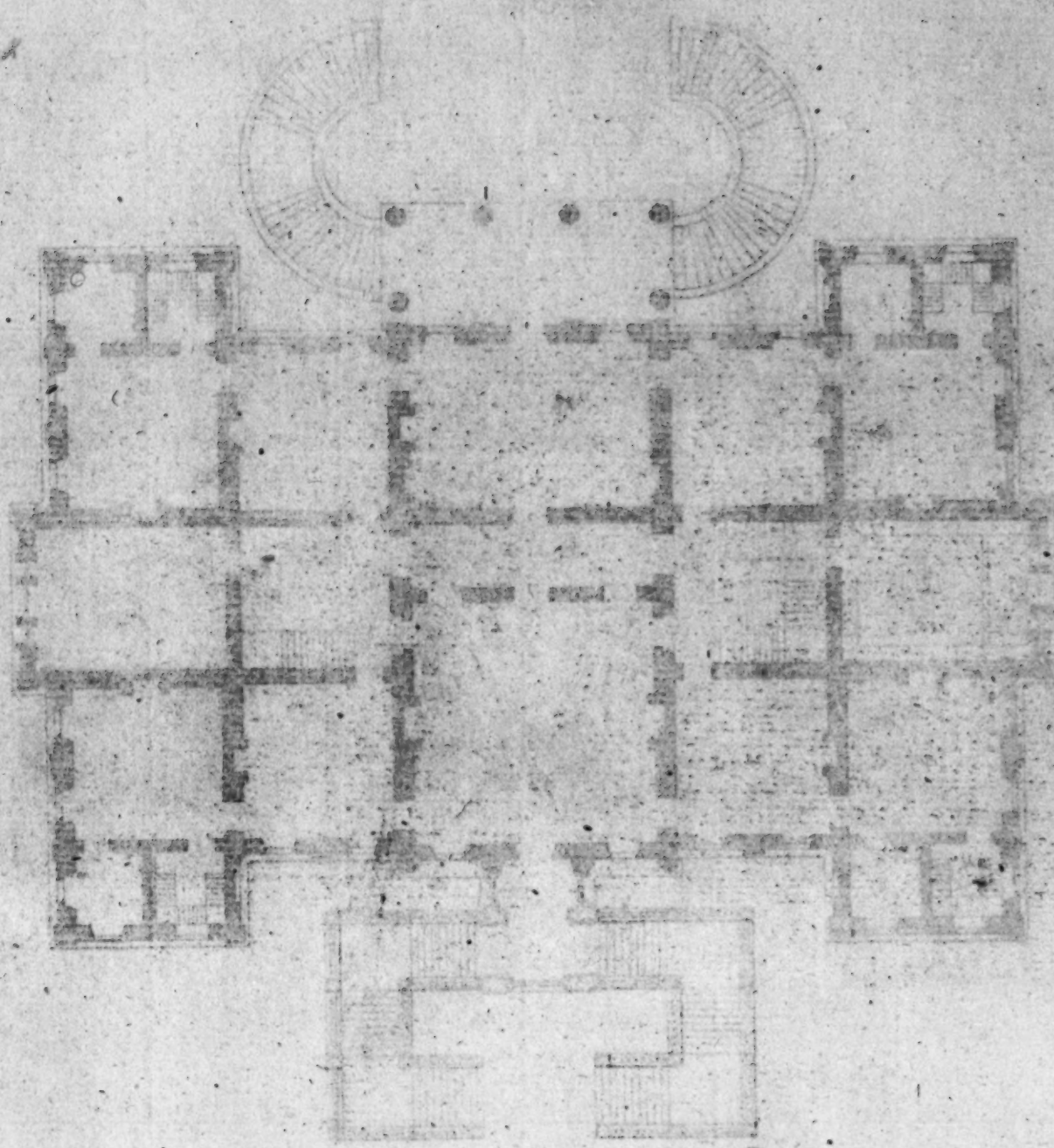
10 5 10 20 30 40 50 60 70 80 90 feet

*Plan of the Cellar Story.*

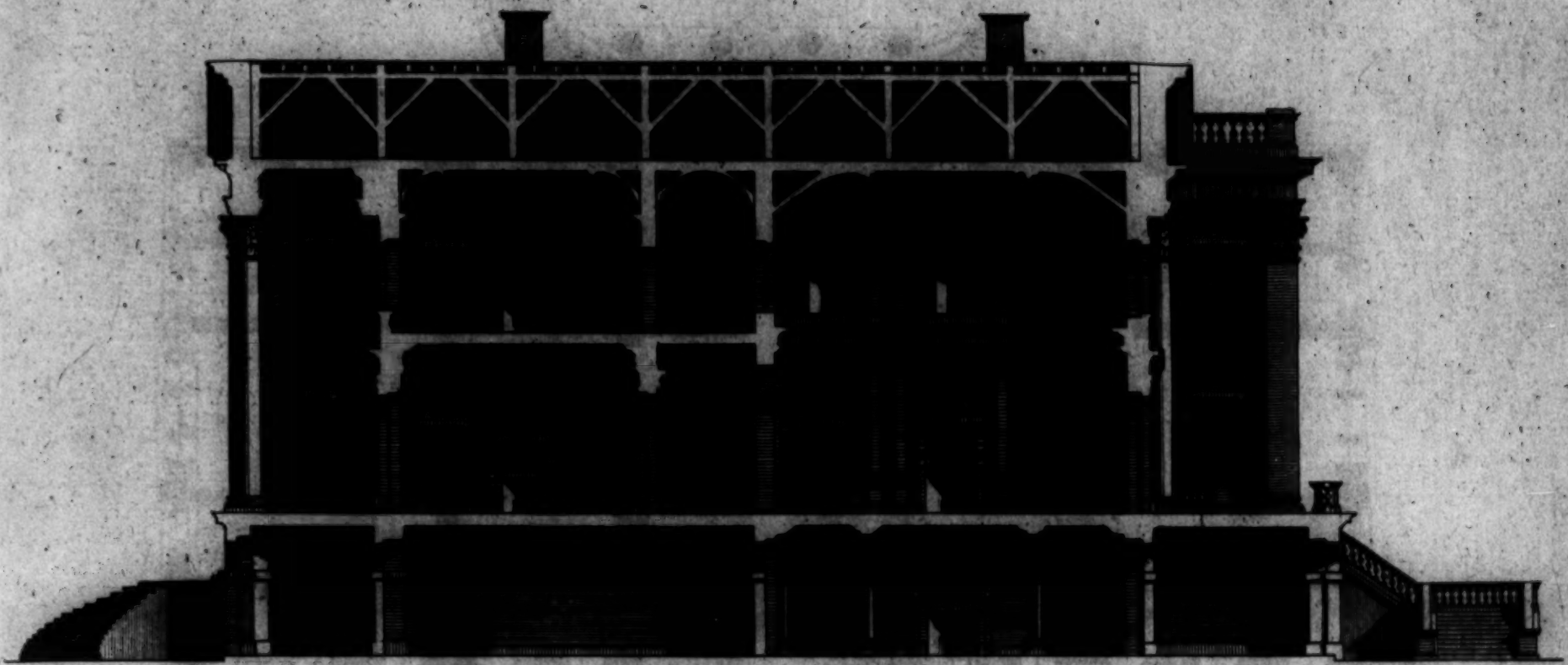
*Jacobo Gibbs Architecto*

*H. Hulstbergh Sculp.*

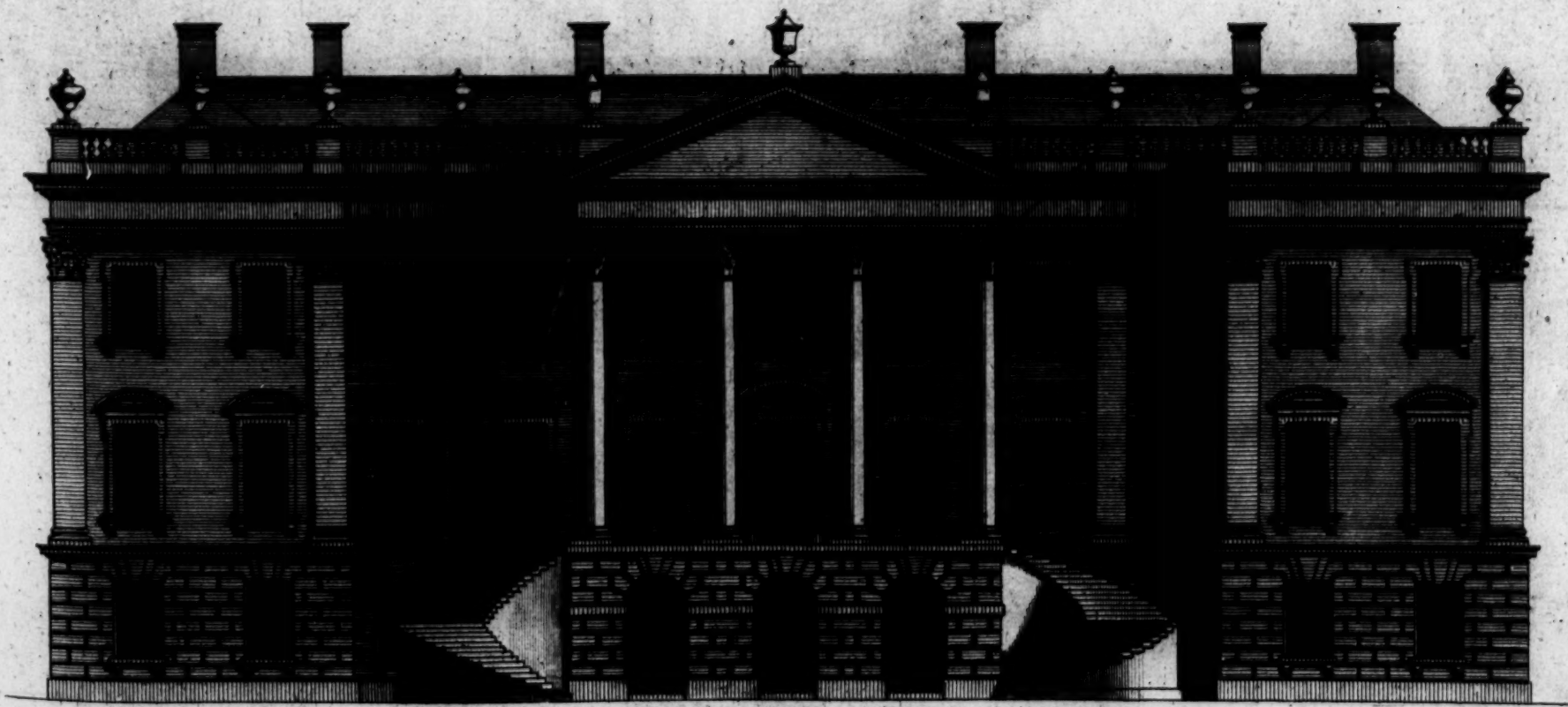






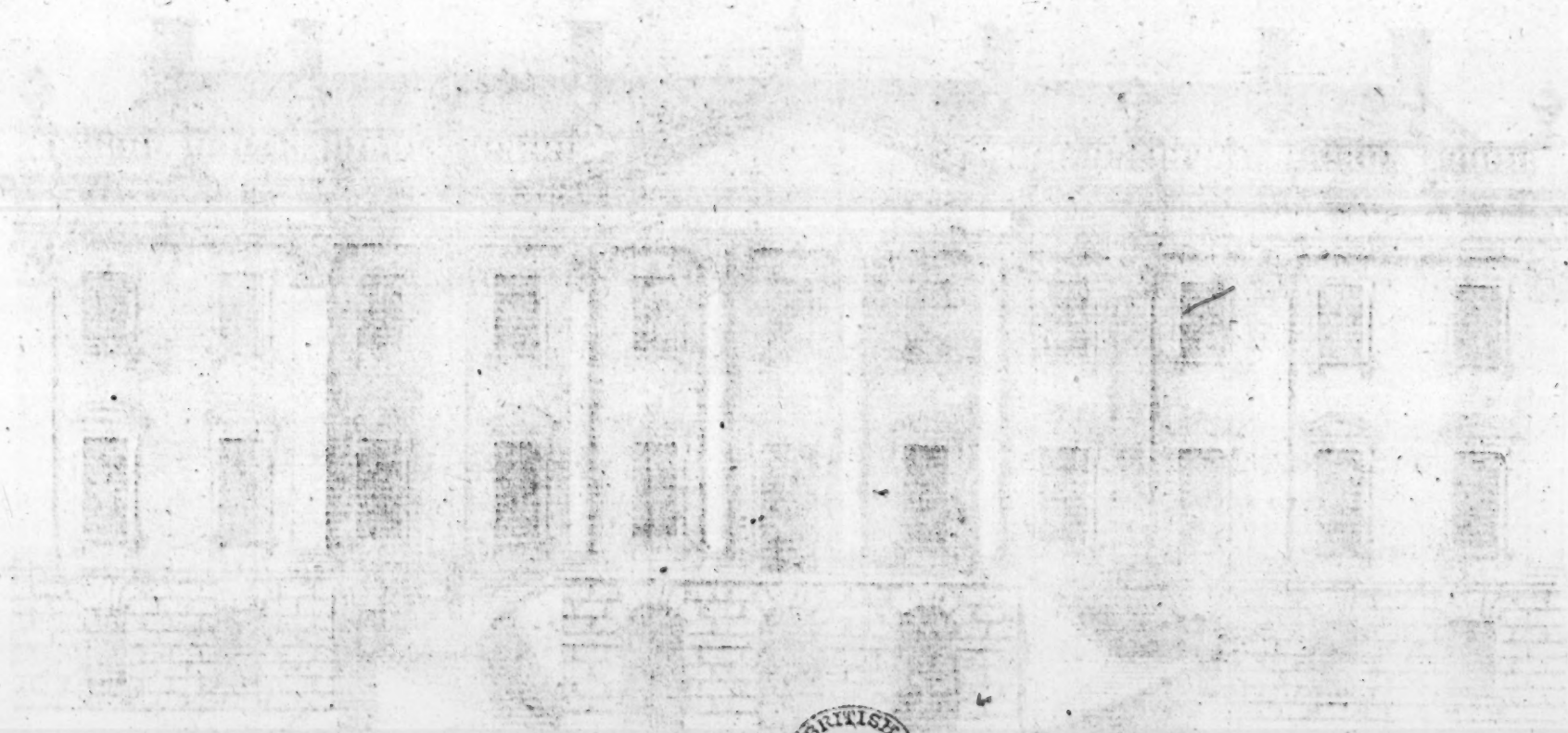
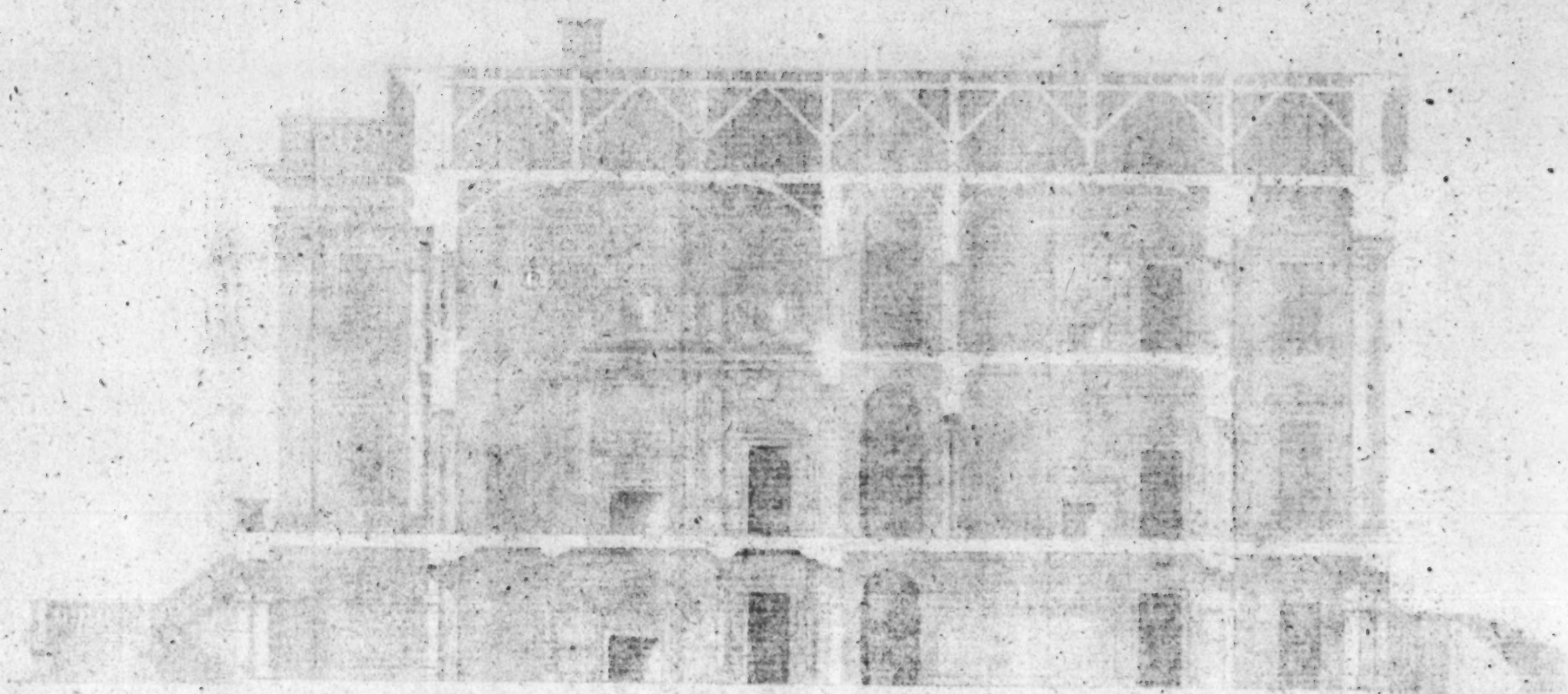


*Section.*

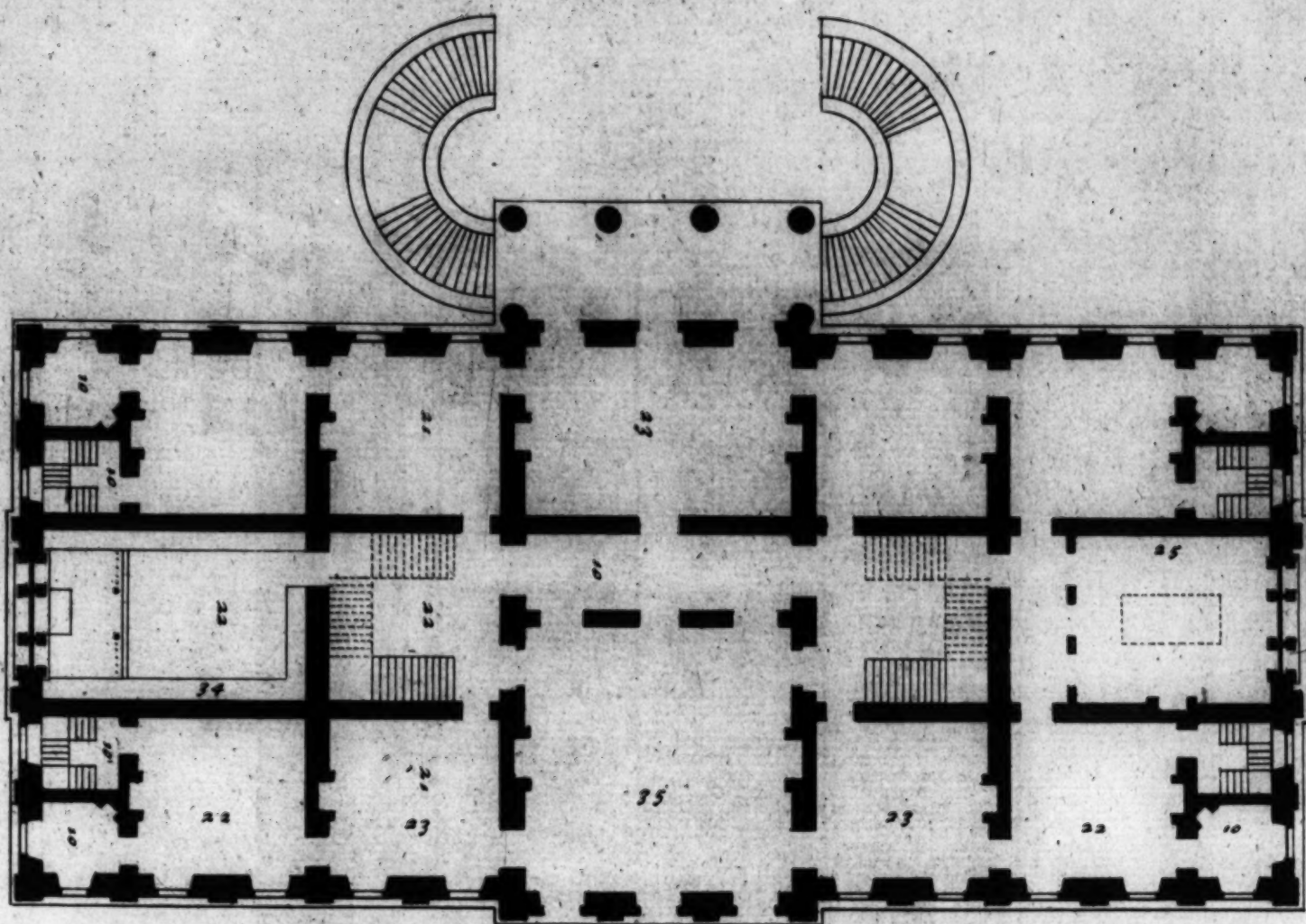


*Front towards the Garden.*

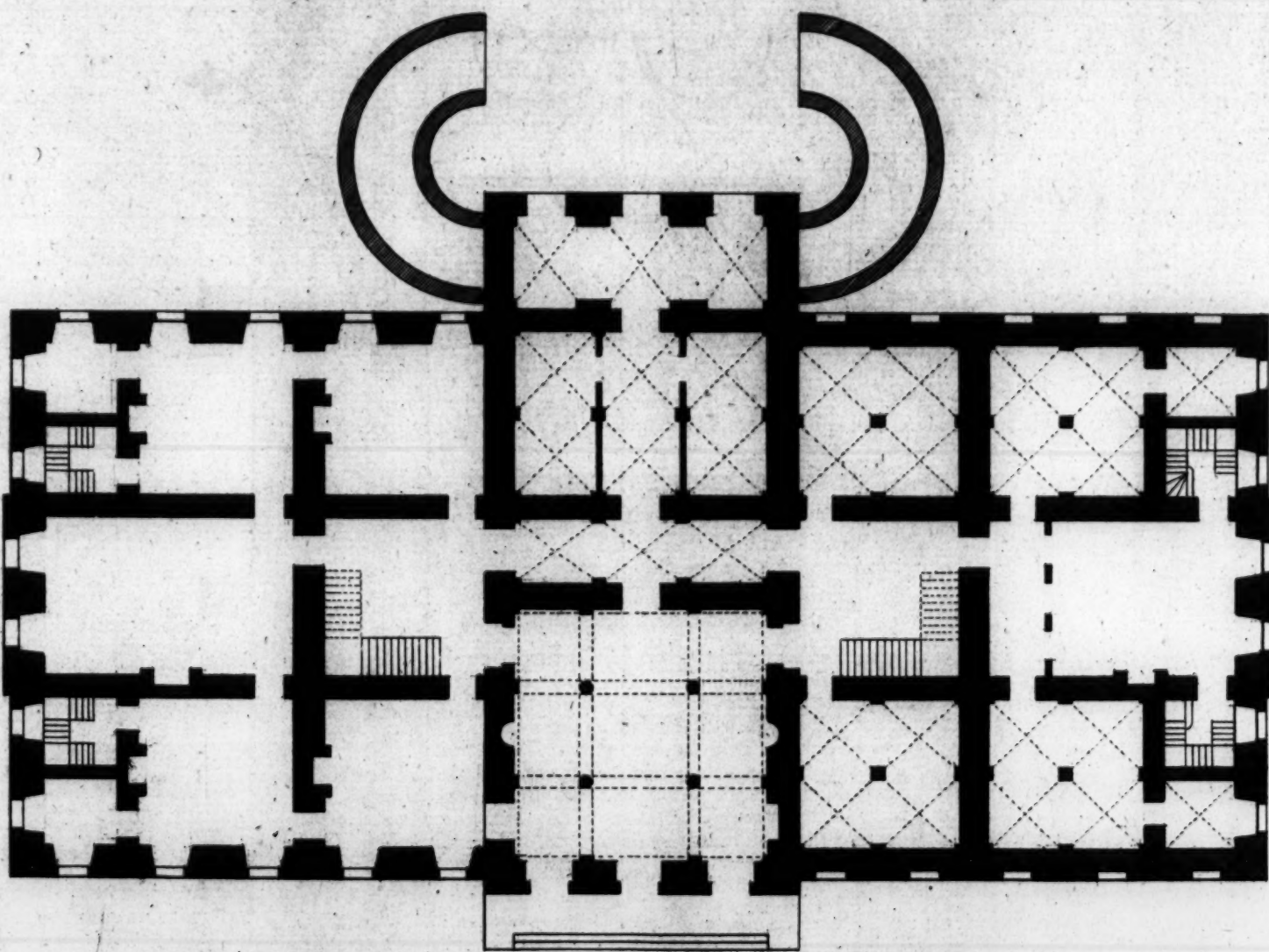








*Plan of the principal story.*

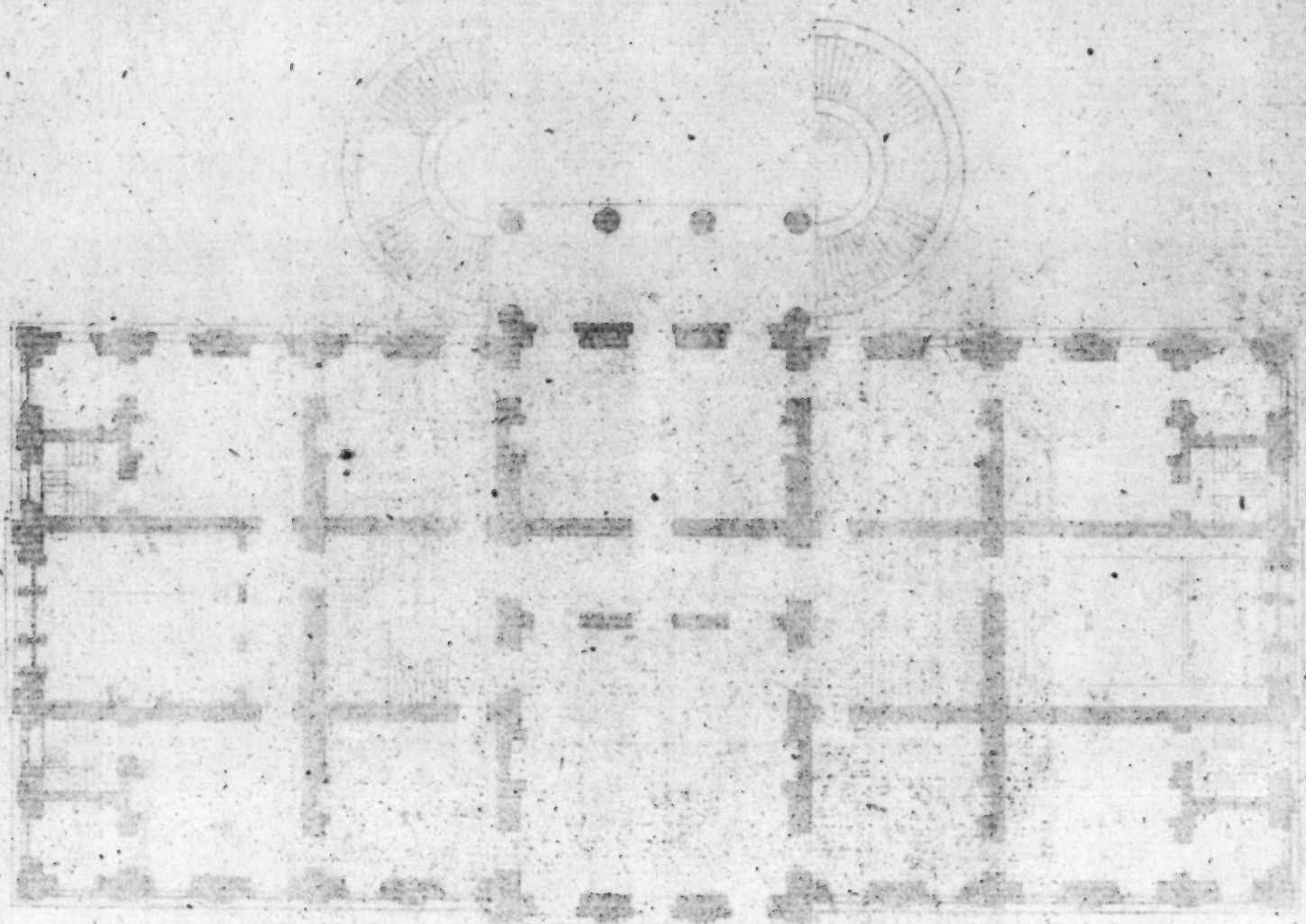


10 5 10 20 30 40 50 60 70 80 90 feet

*The Cellar story.*

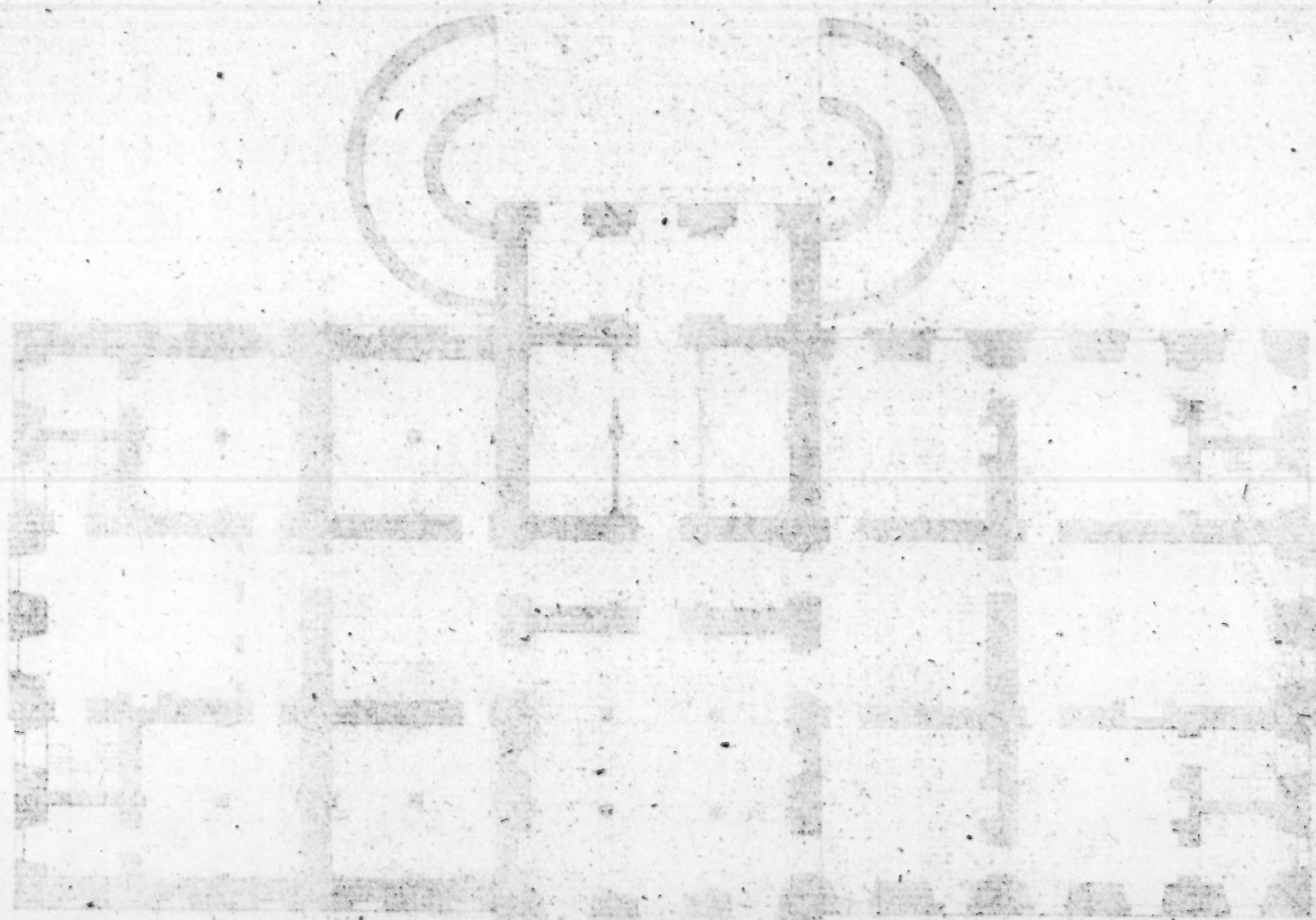


52.3



*Architectural drawing*

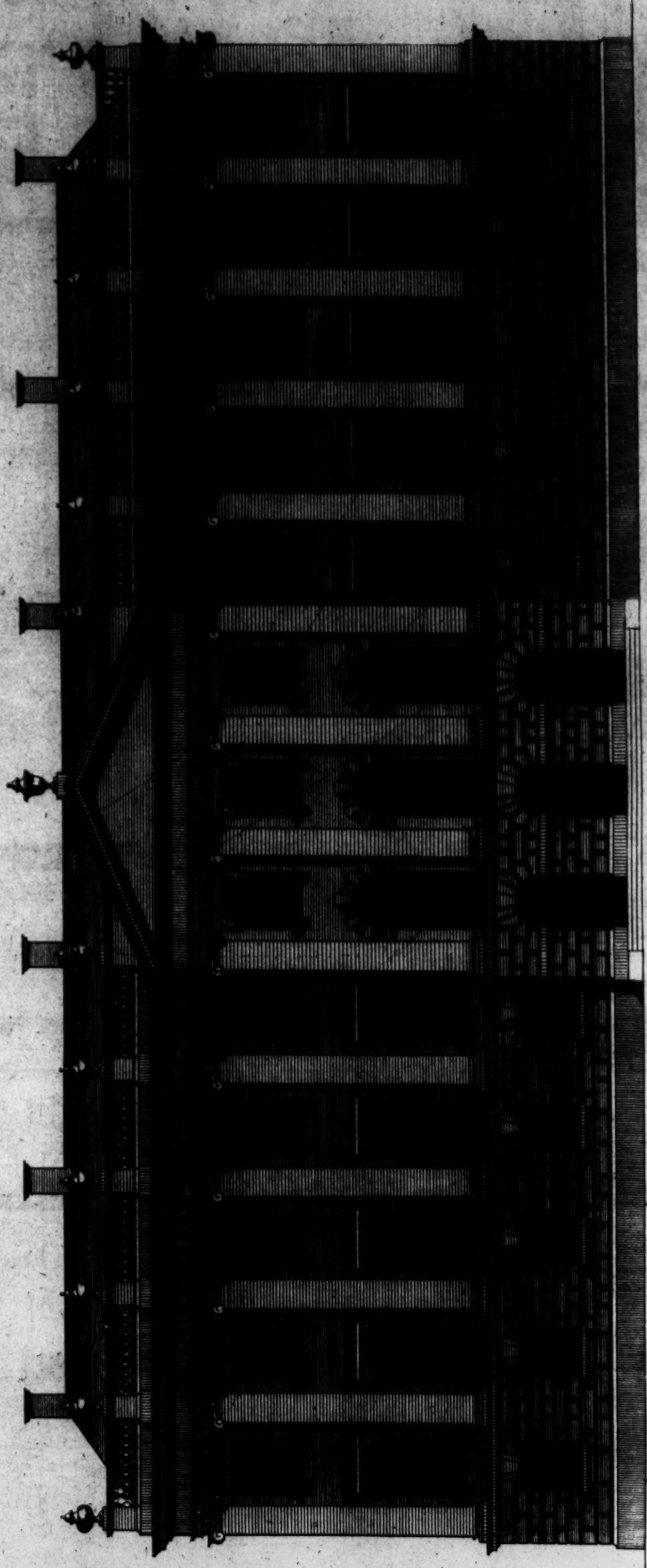
52.4



*Architectural drawing*



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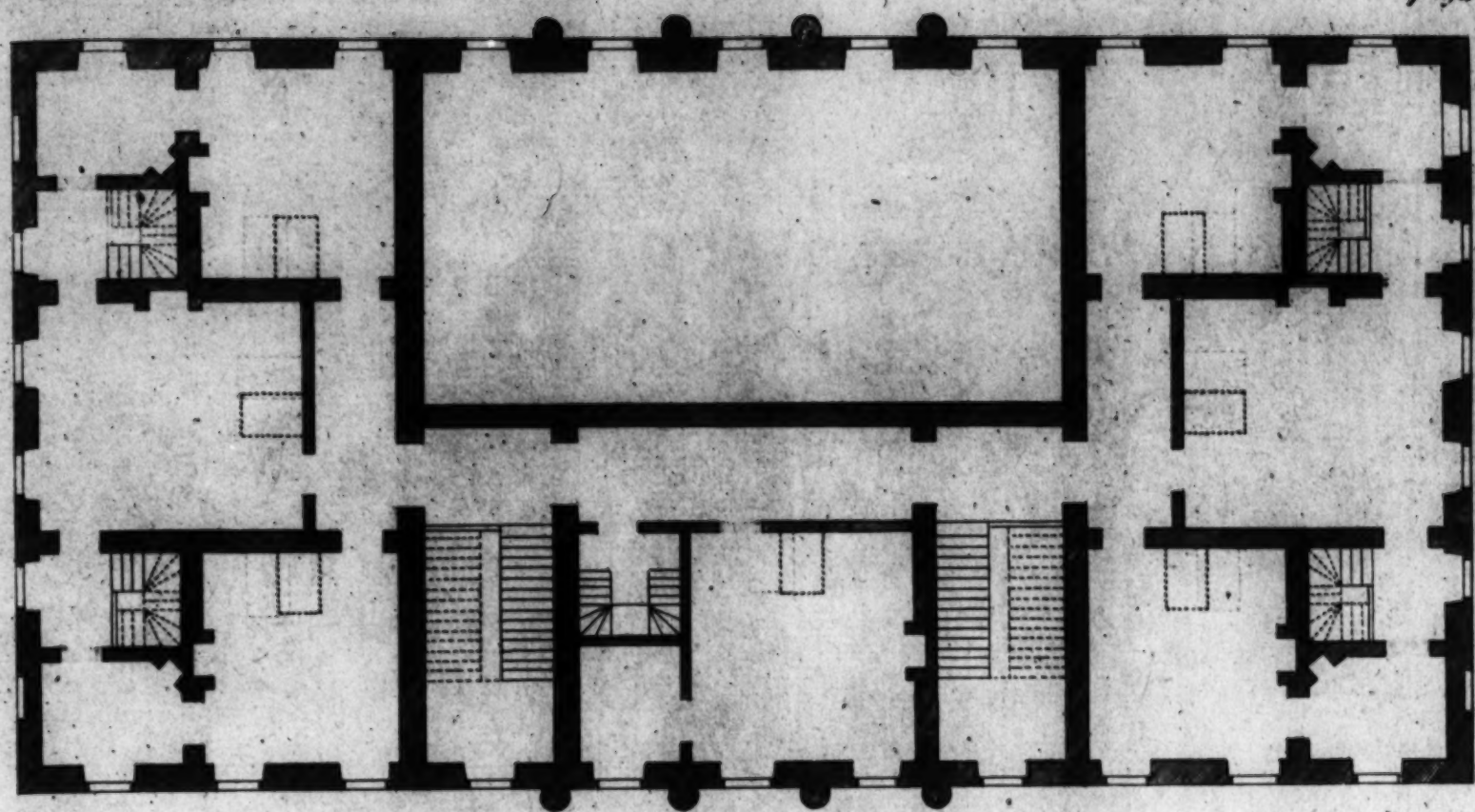
Jacobo Gibbs Architect.

E. Schellkopf.

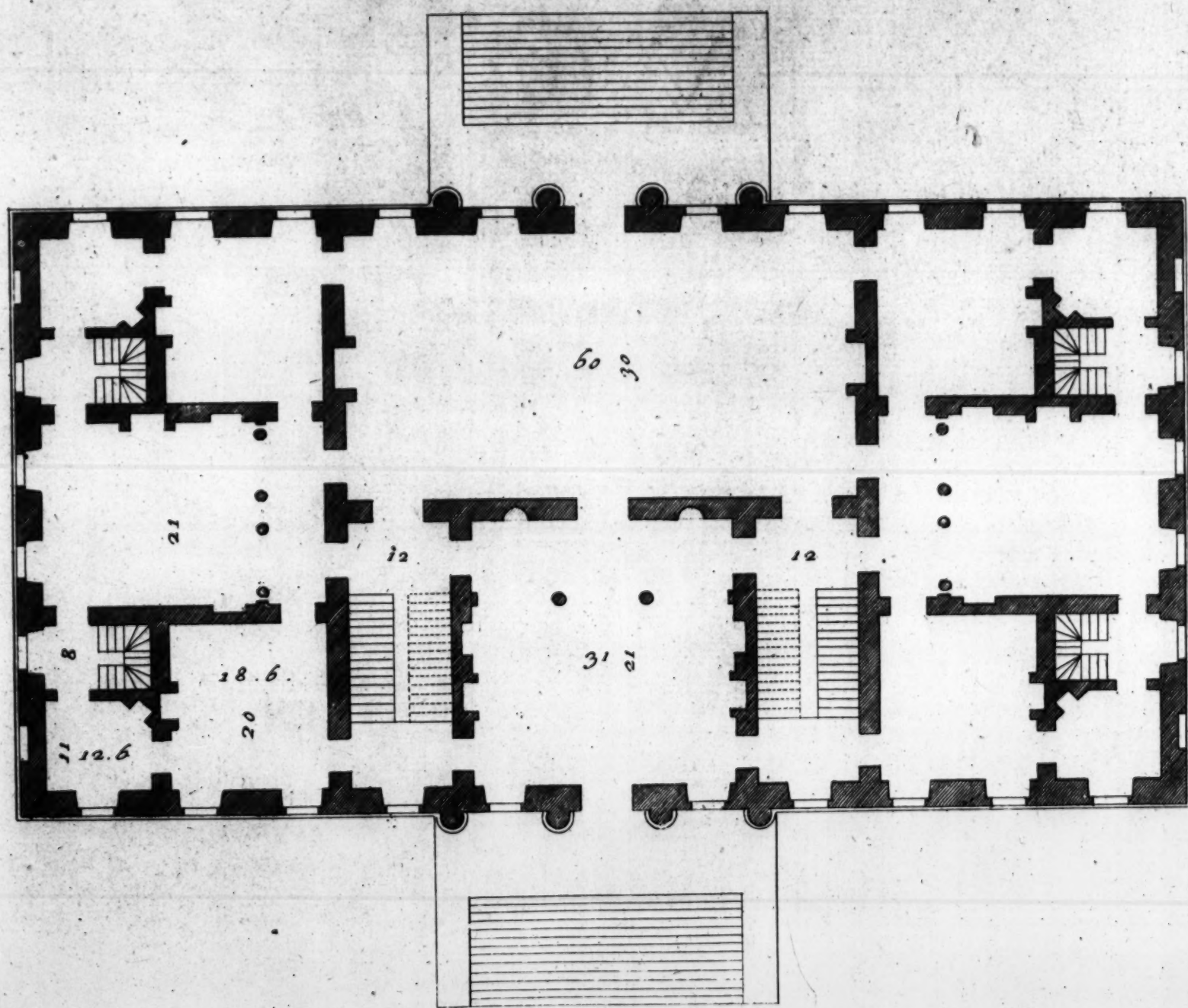








*The one pair of Stairs*



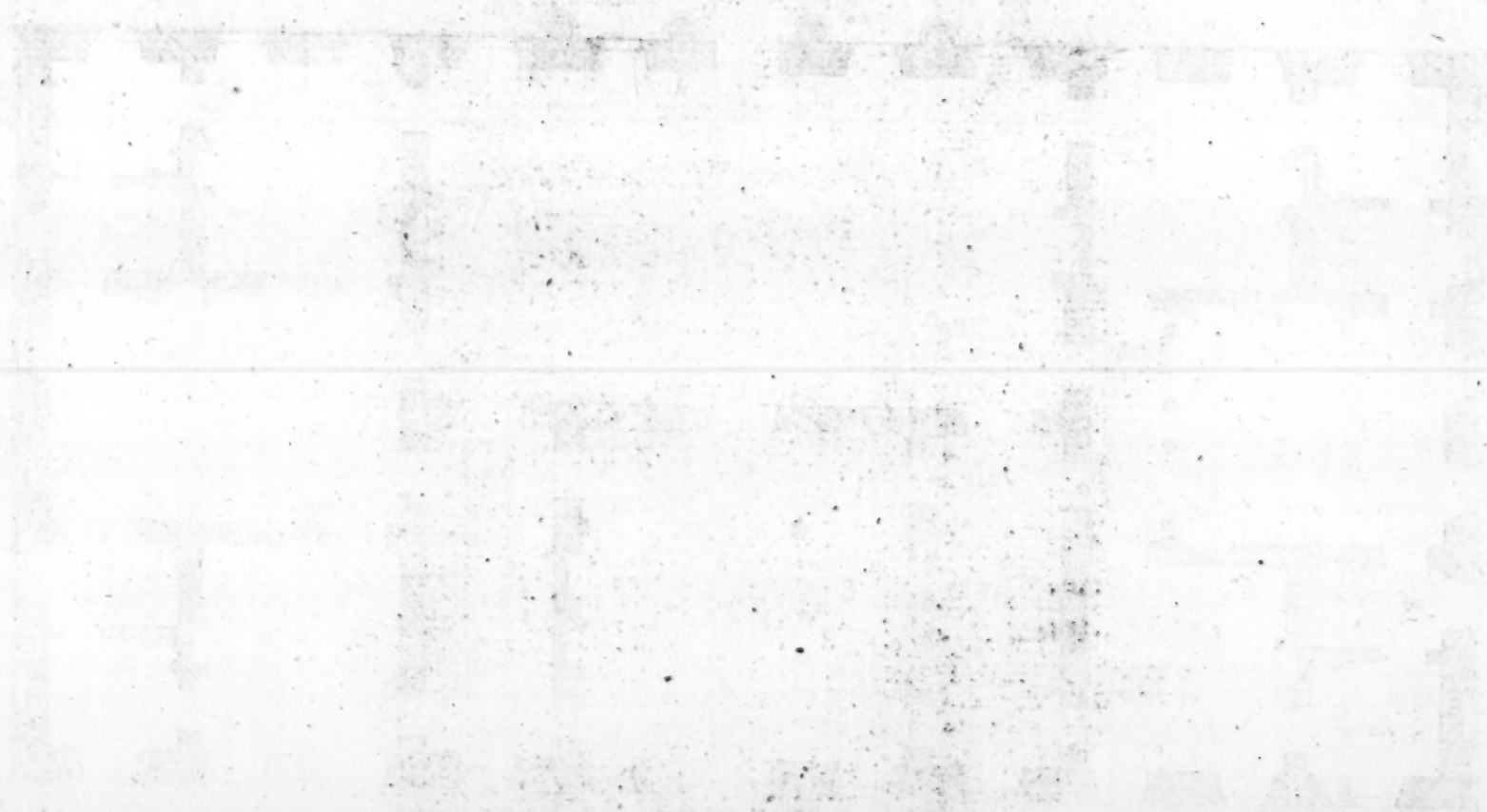
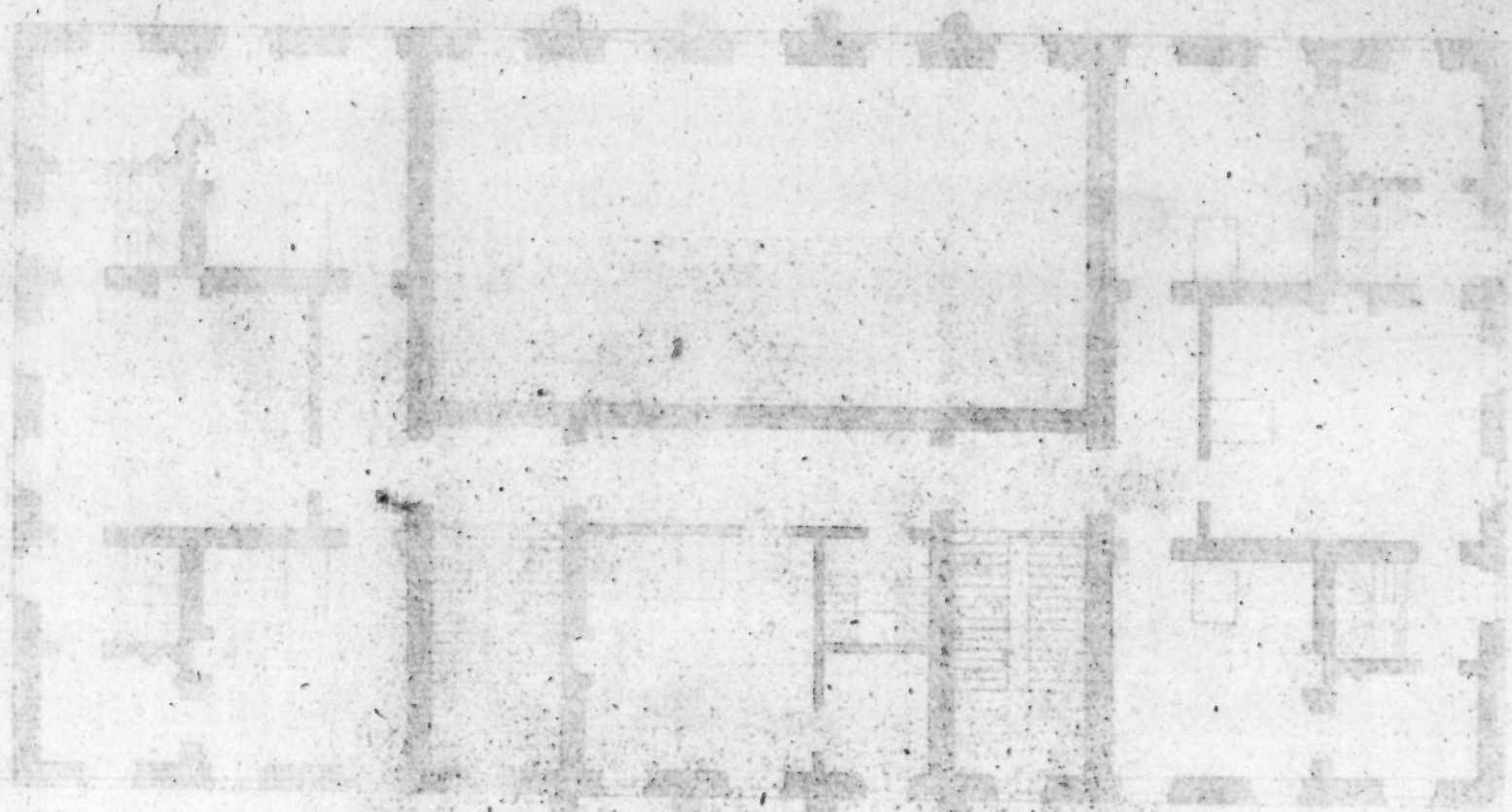
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*Jacobo Gibbs Architecto.*

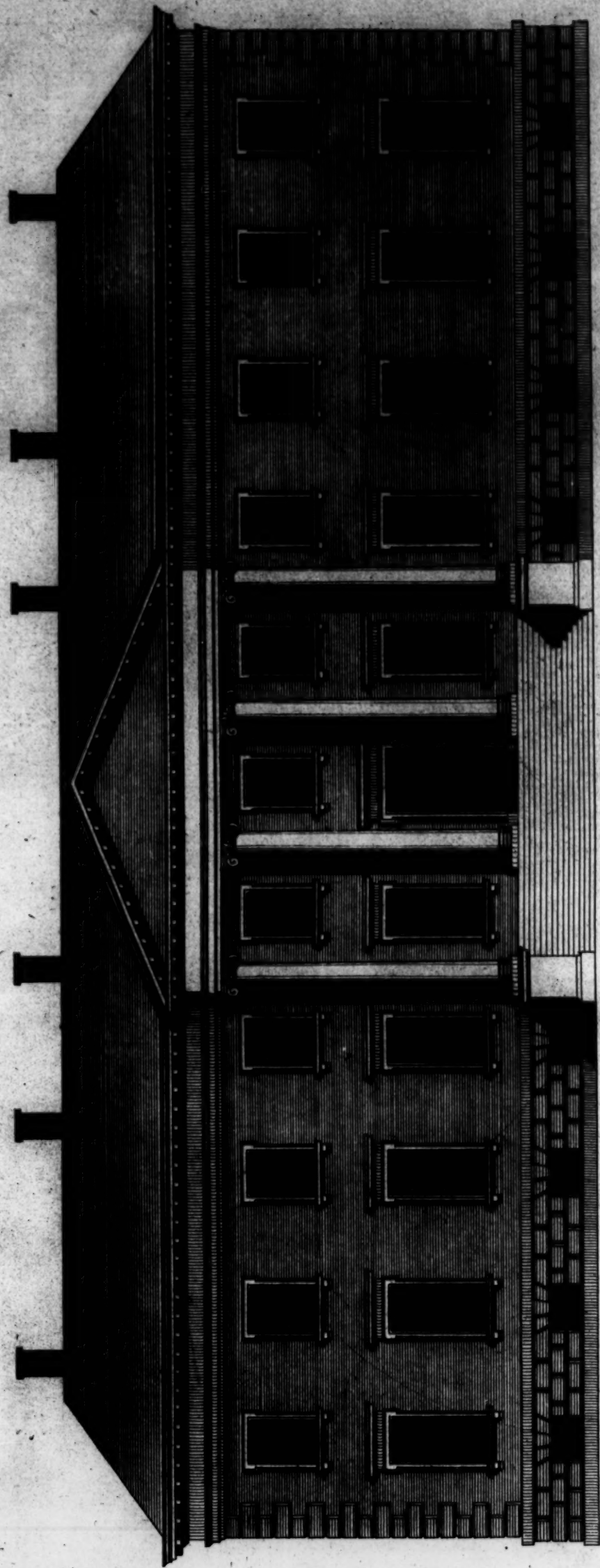
*The Ground Plan*

*E. Kirkall sculp.*







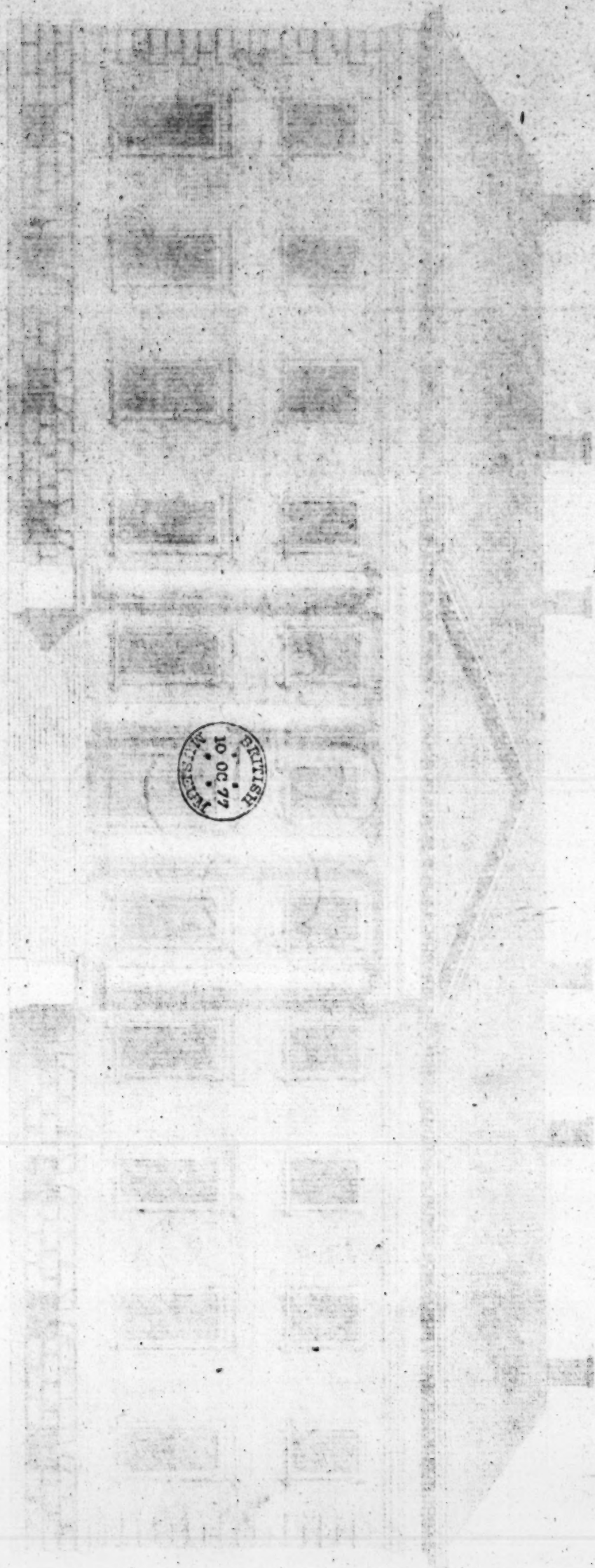


H. Hulbergh Sculp.

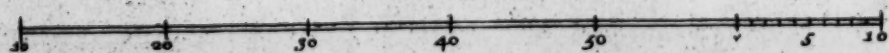
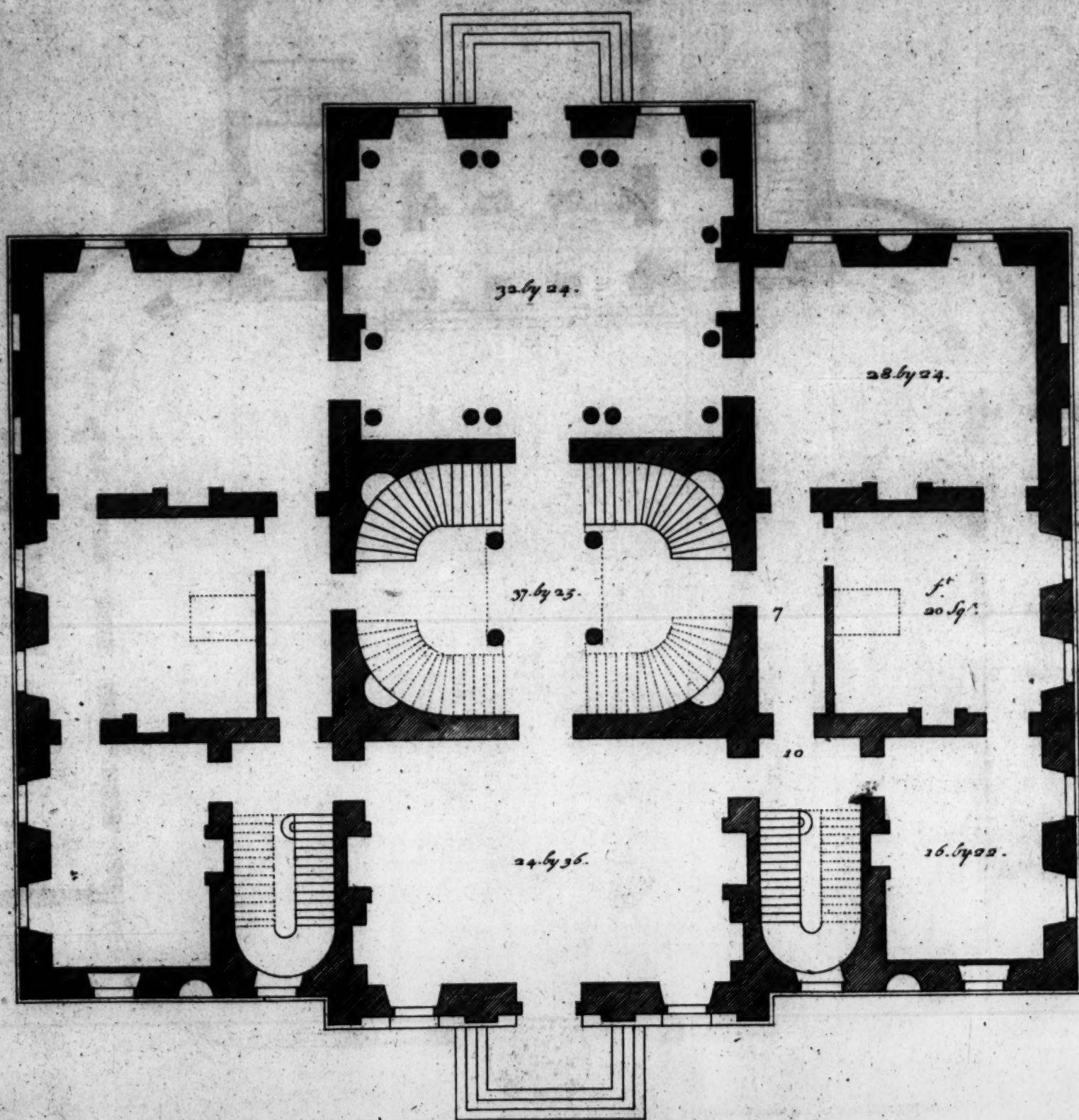
Jacobo Gibbs Architect



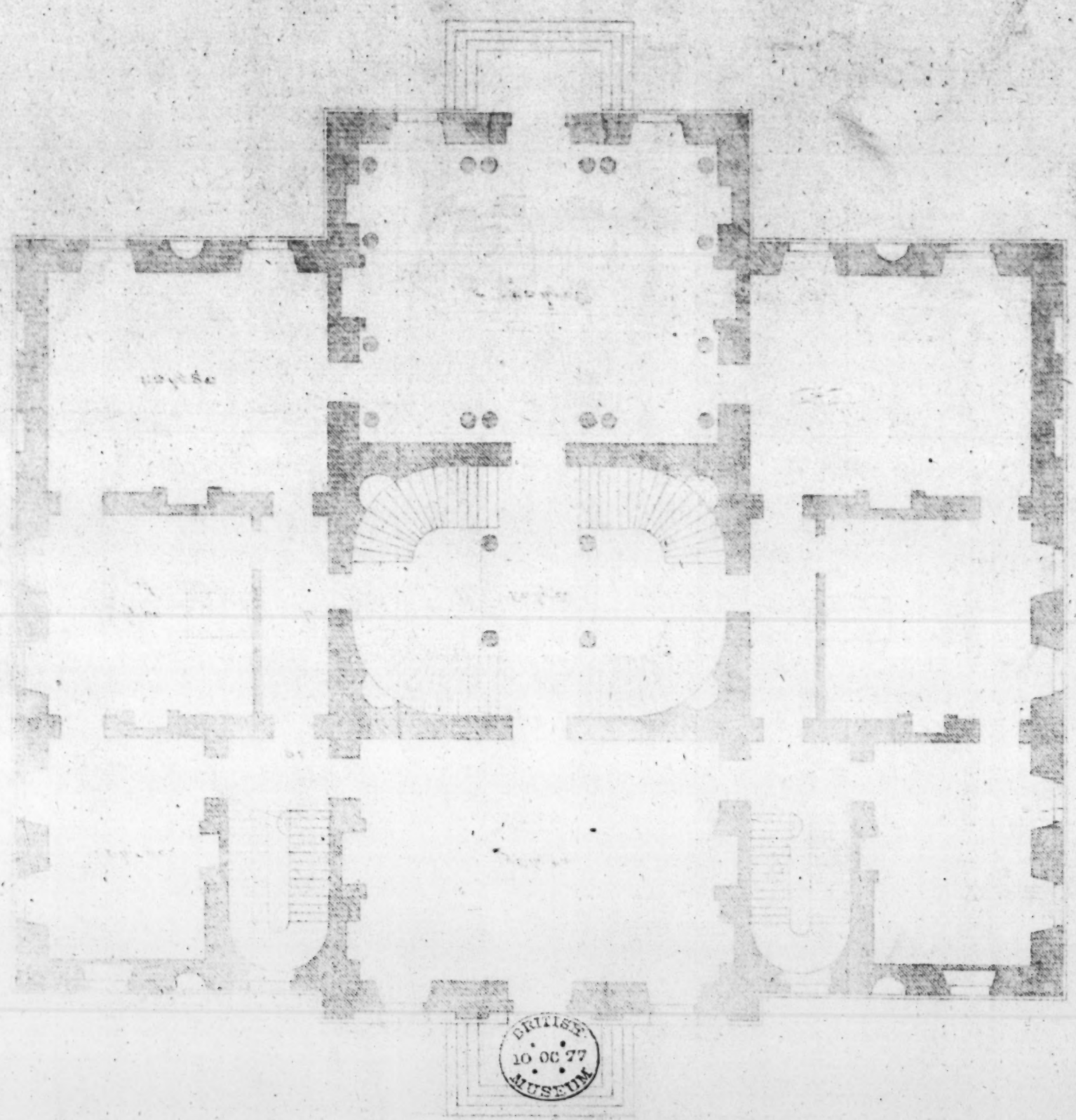
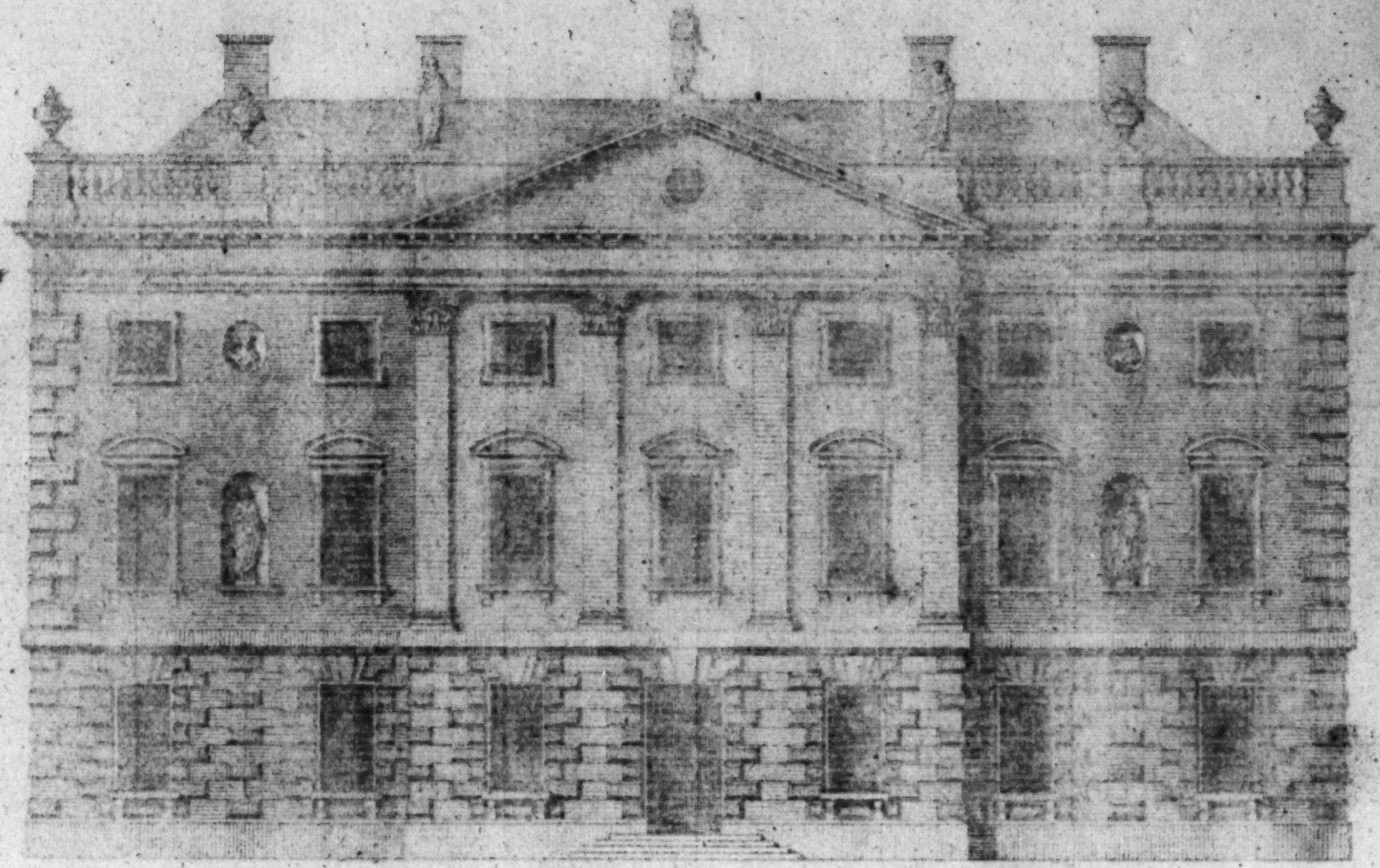
*Handwritten text, possibly a name or date, in the top left corner.*





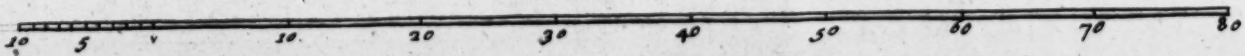
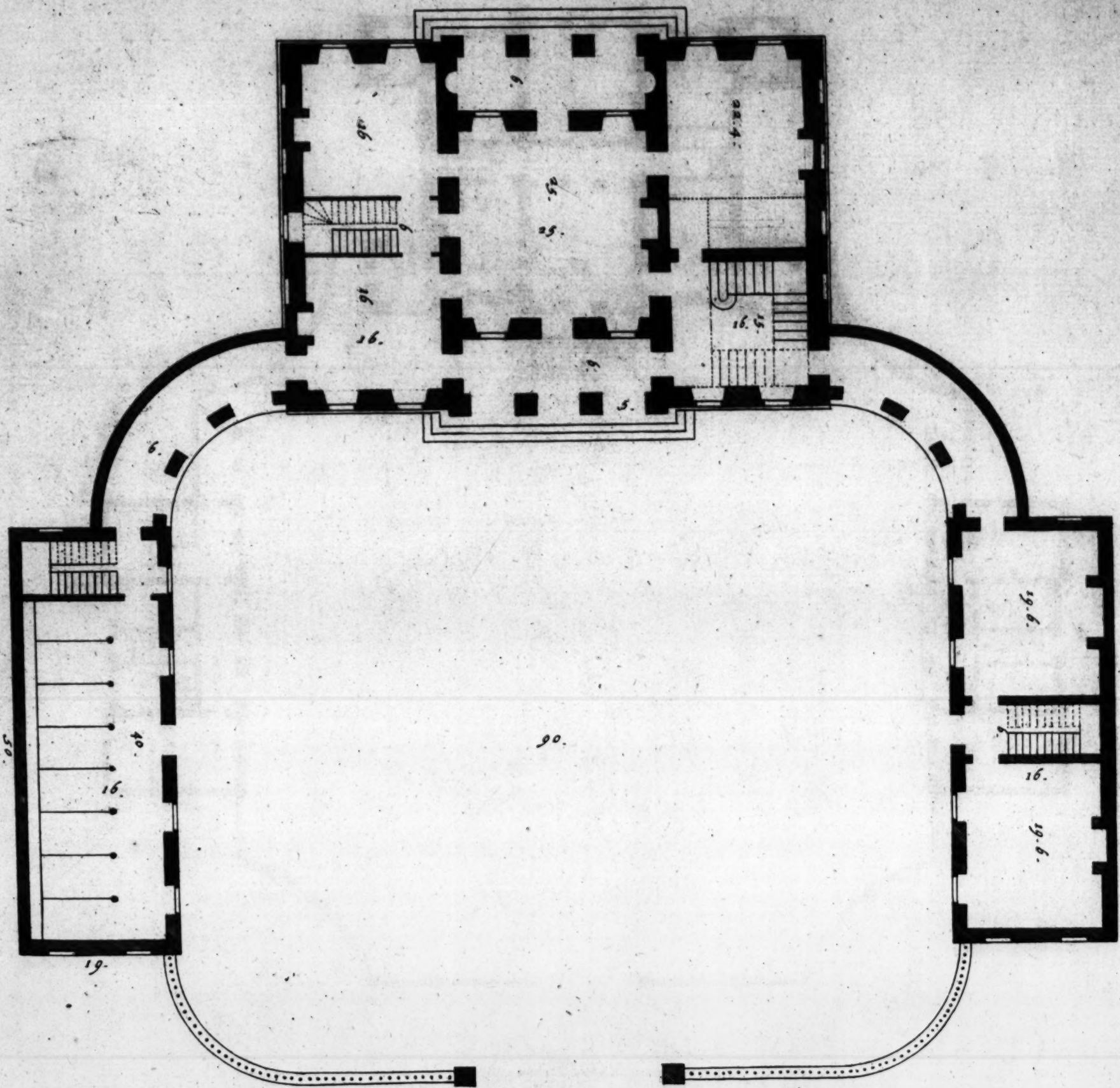




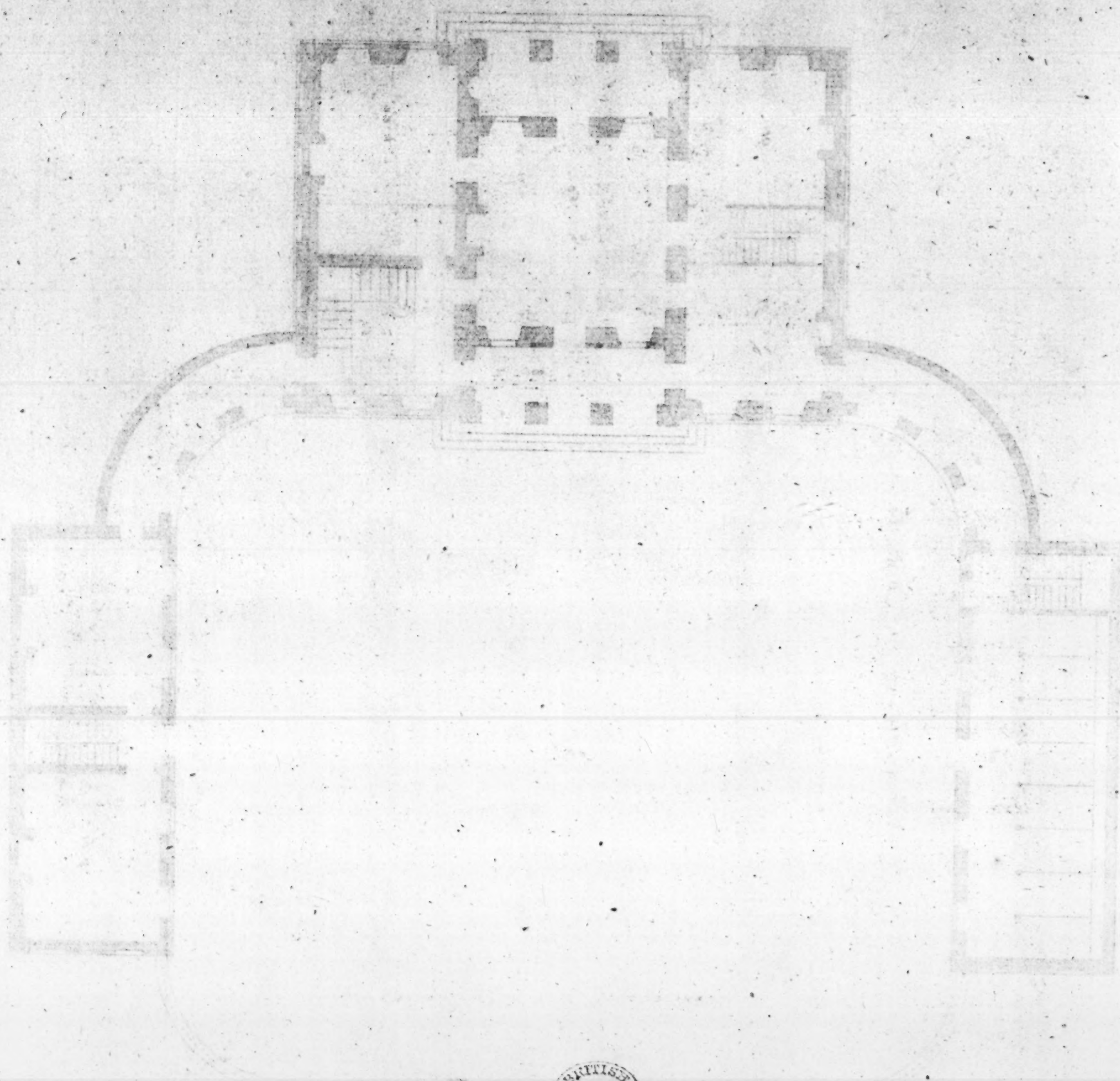
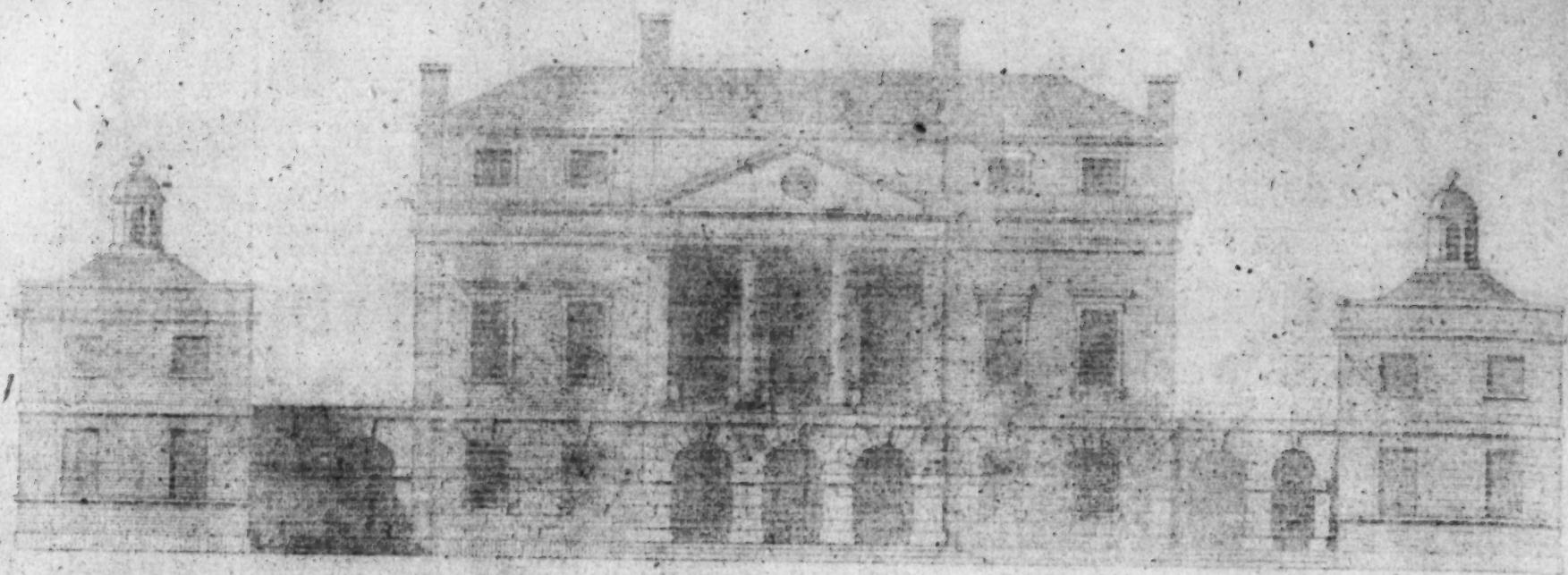


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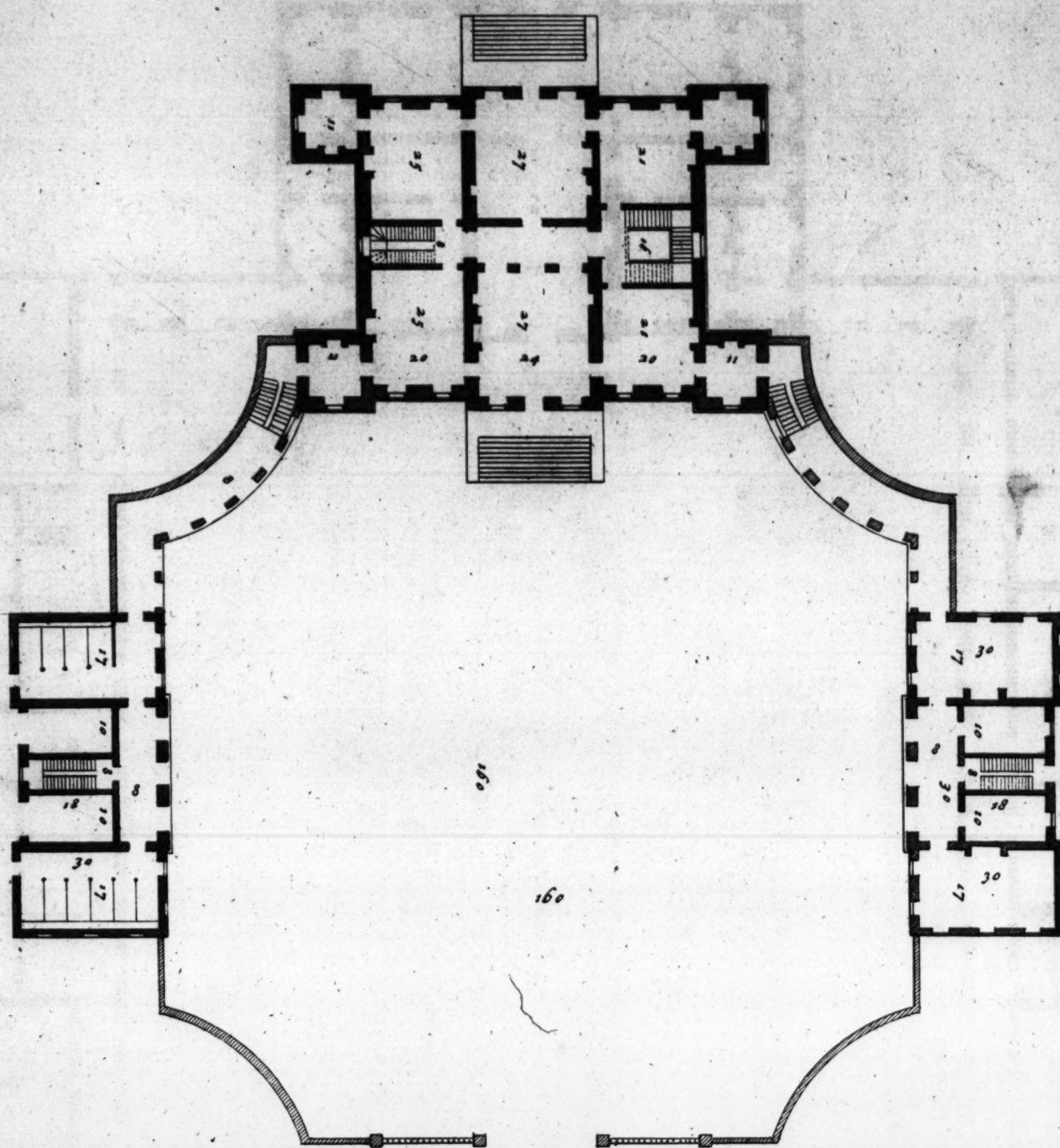






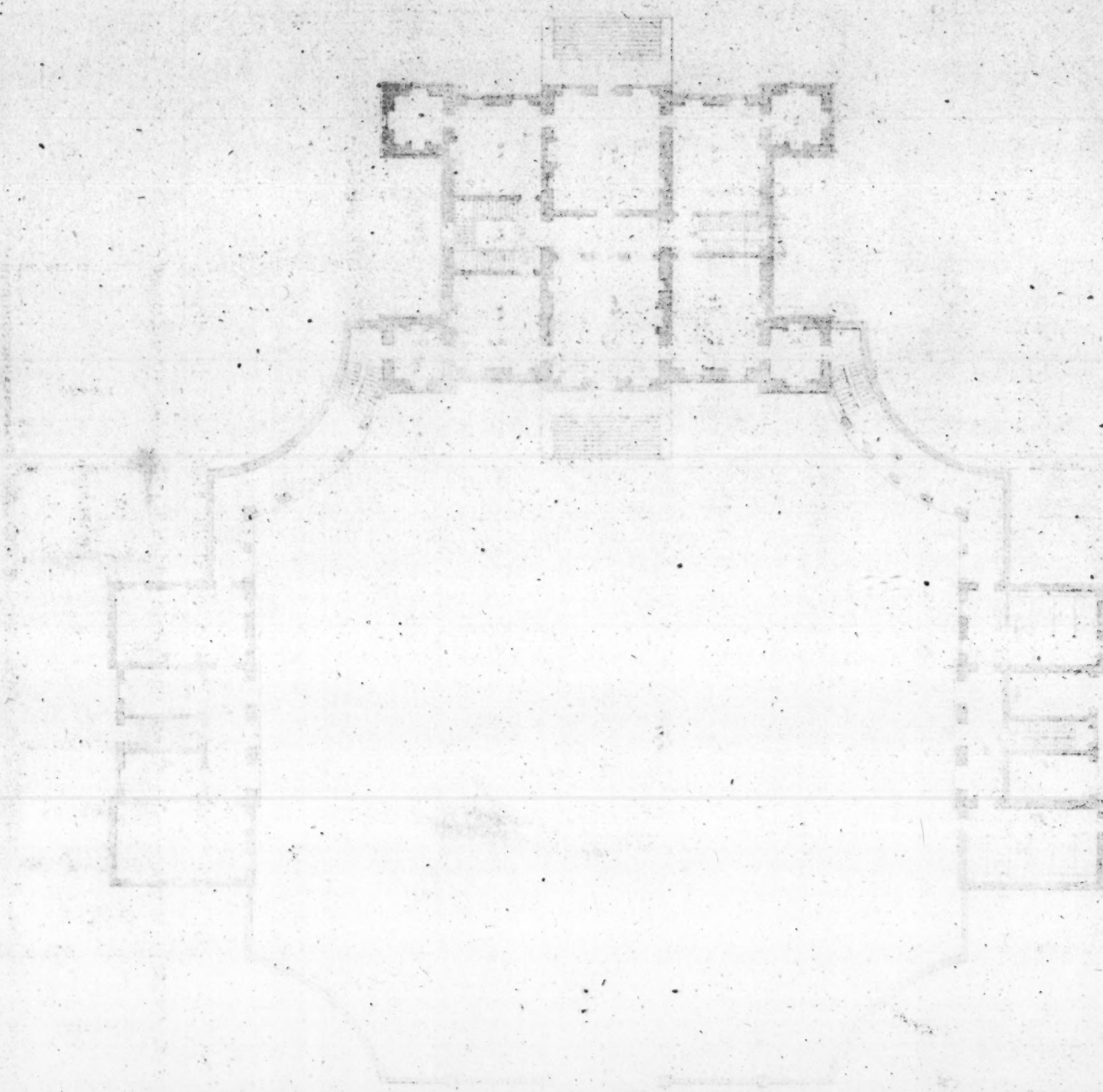
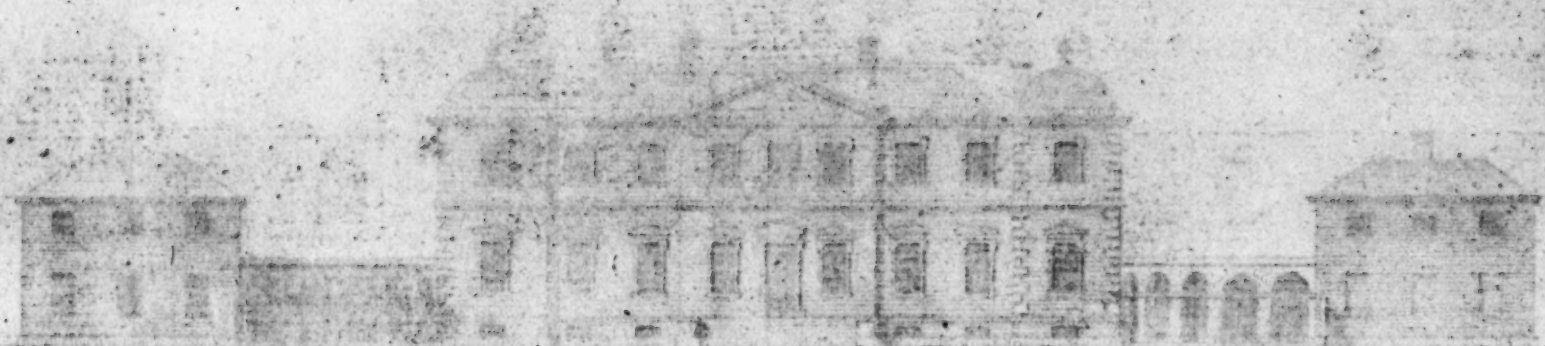
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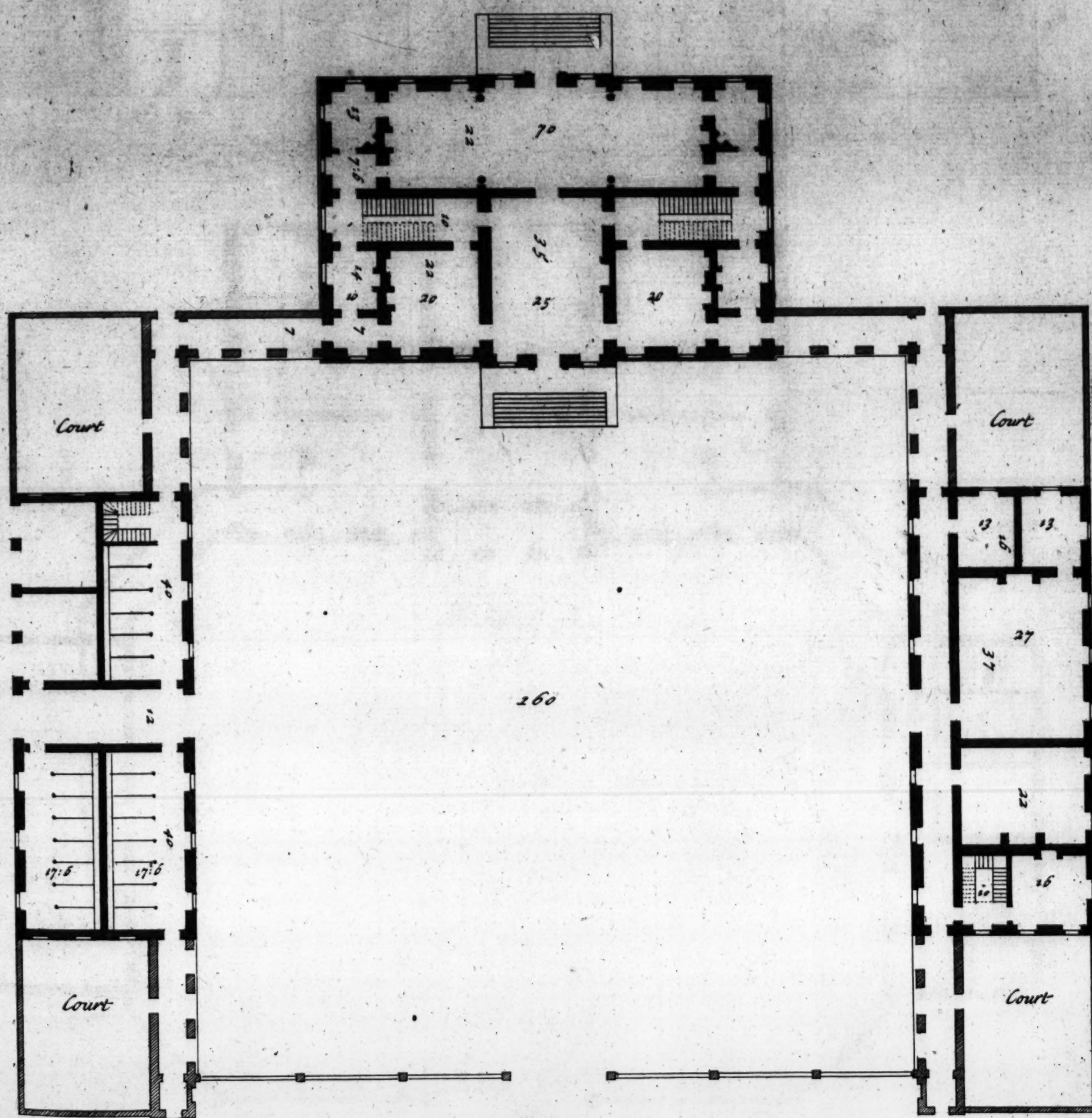


10 20 30 40 50 60 70 80 90 100







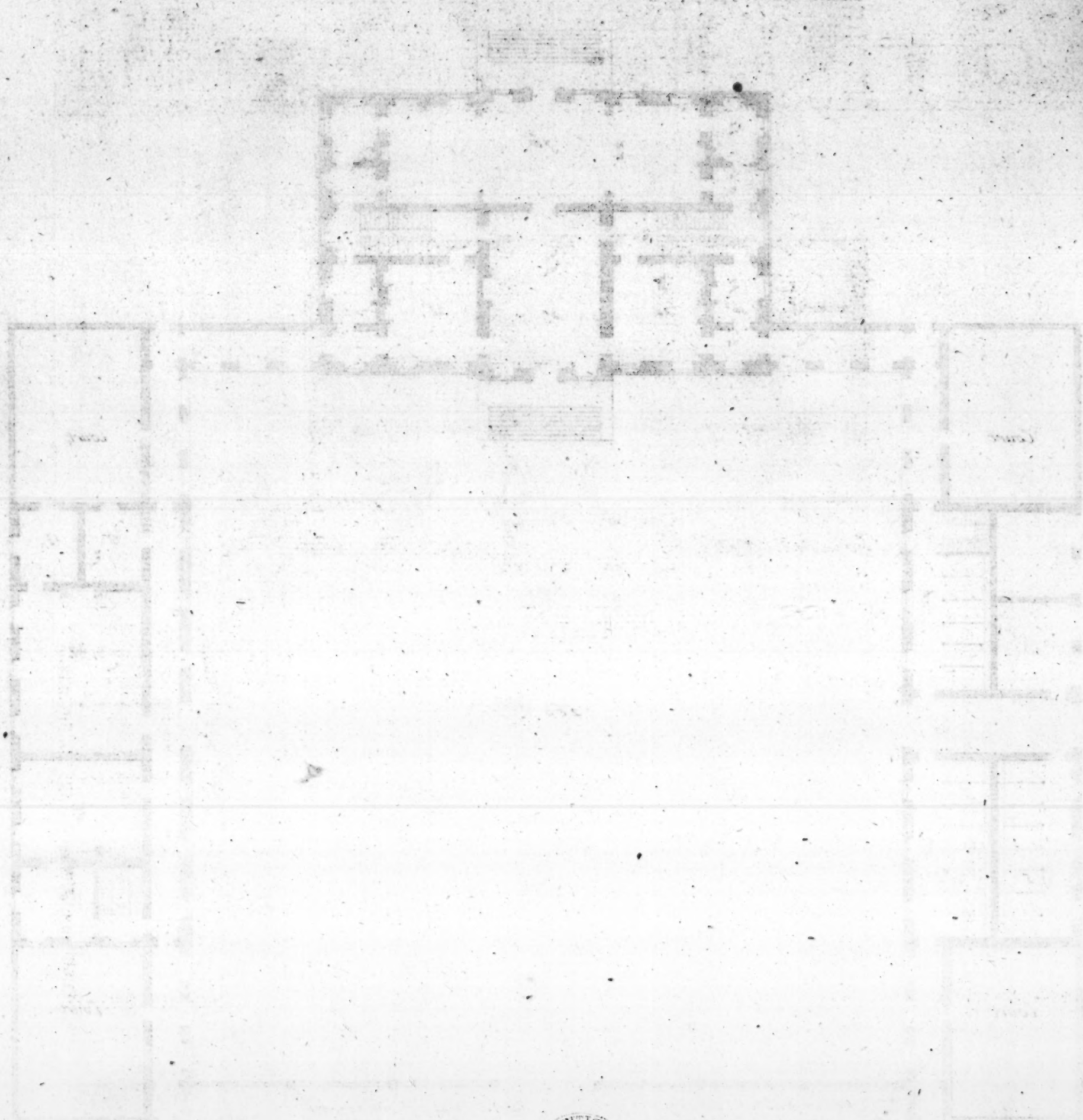
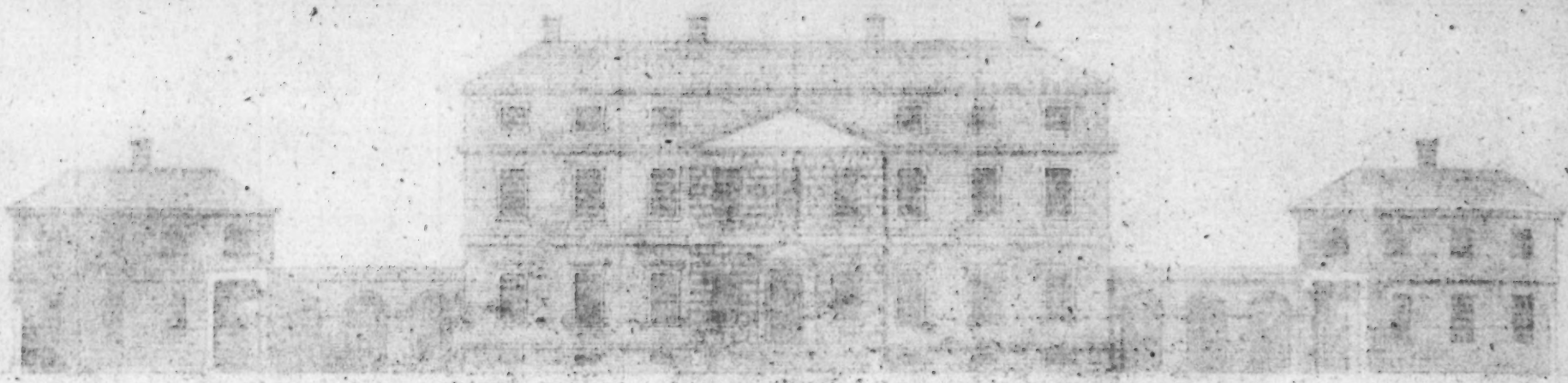


10 5 10 20 30 40 50 60 70 80 90 100 feet

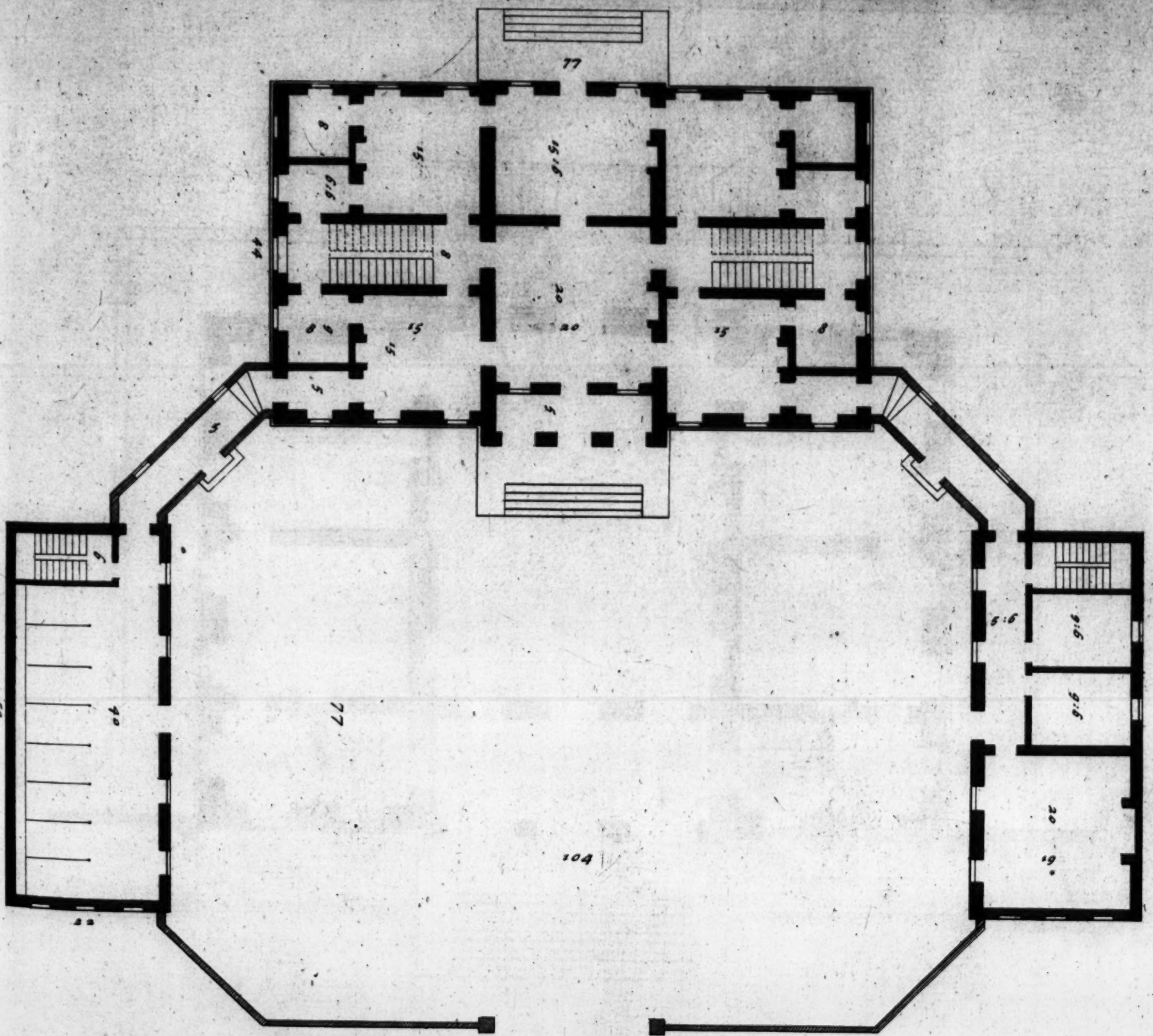
Jacobo Gibbs Architecto

H. Hulsbergh Sculp.







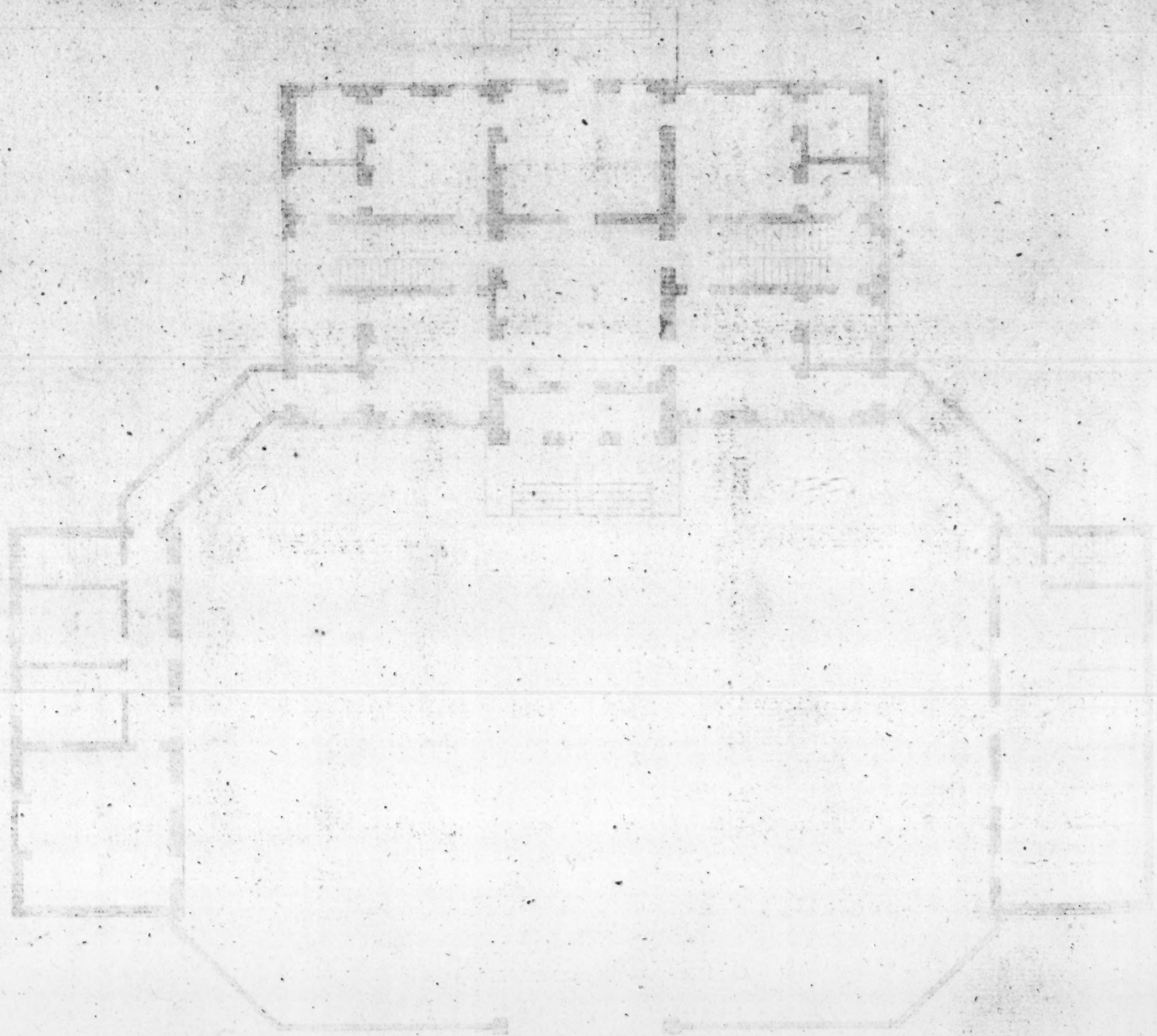
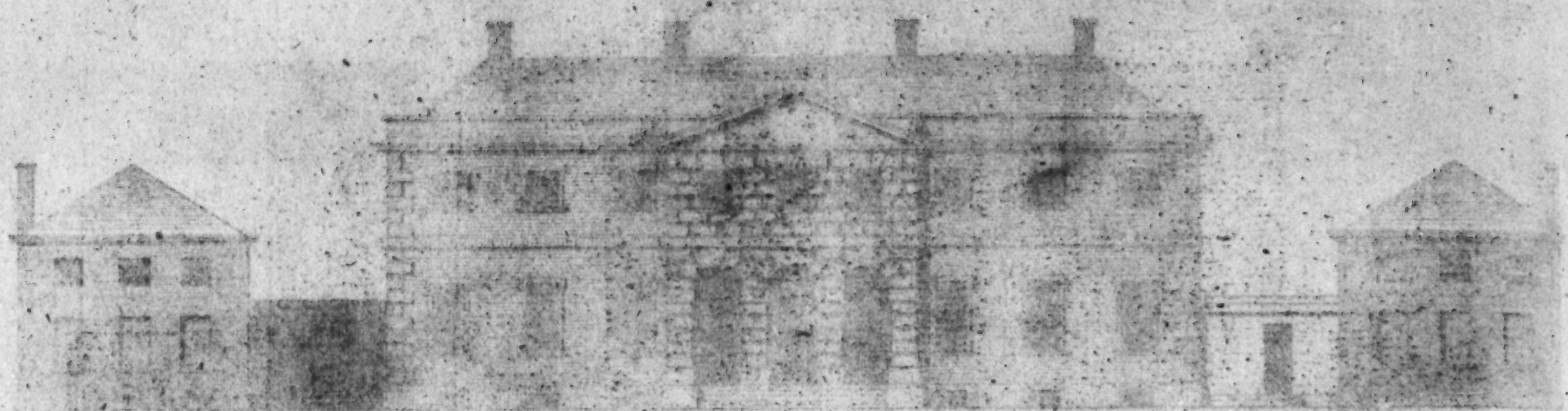


10 5 10 20 30 40 50 60 70 80 feet

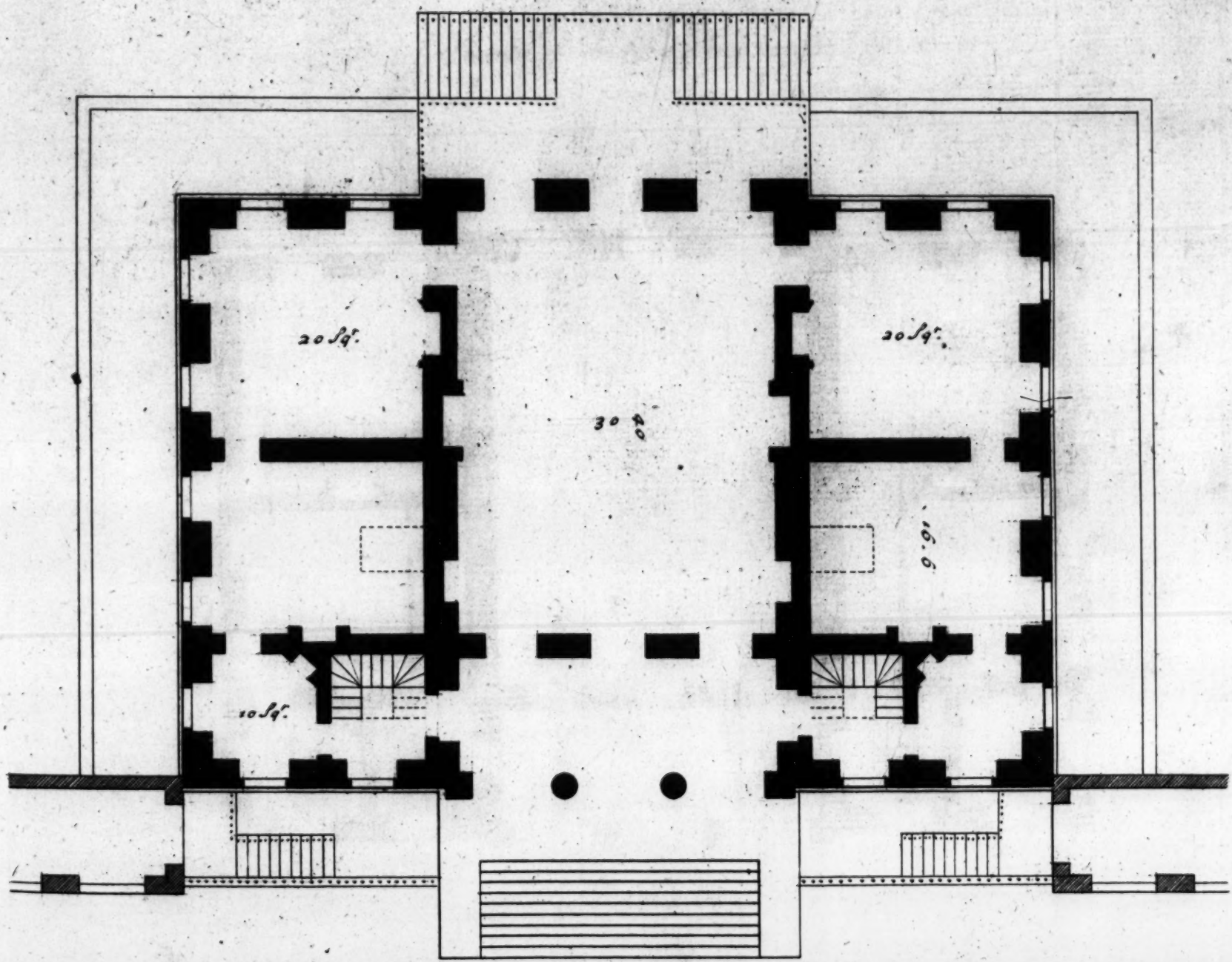
Jacobo Gibbs Architecto

H. Hulstburgh Sculp.



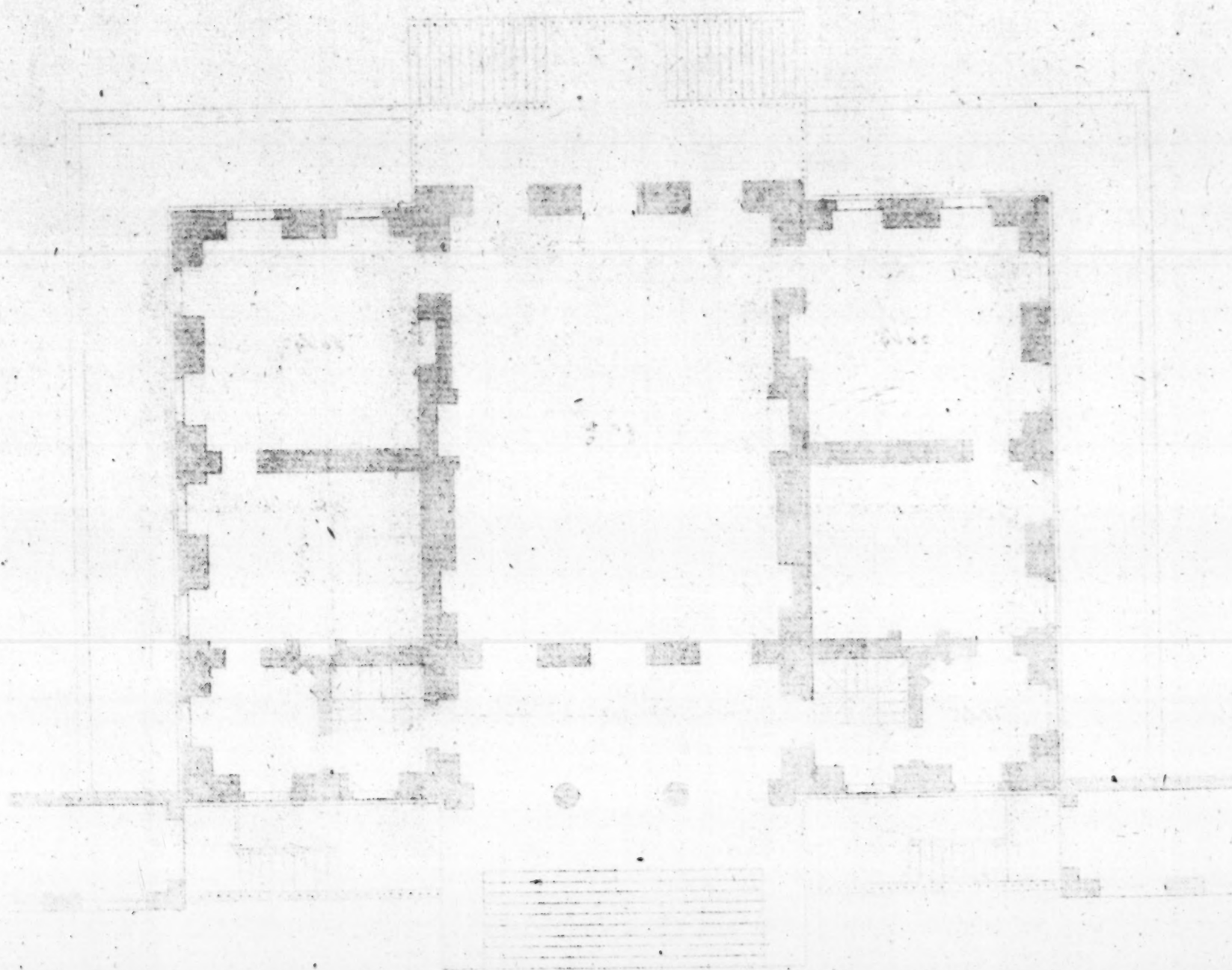
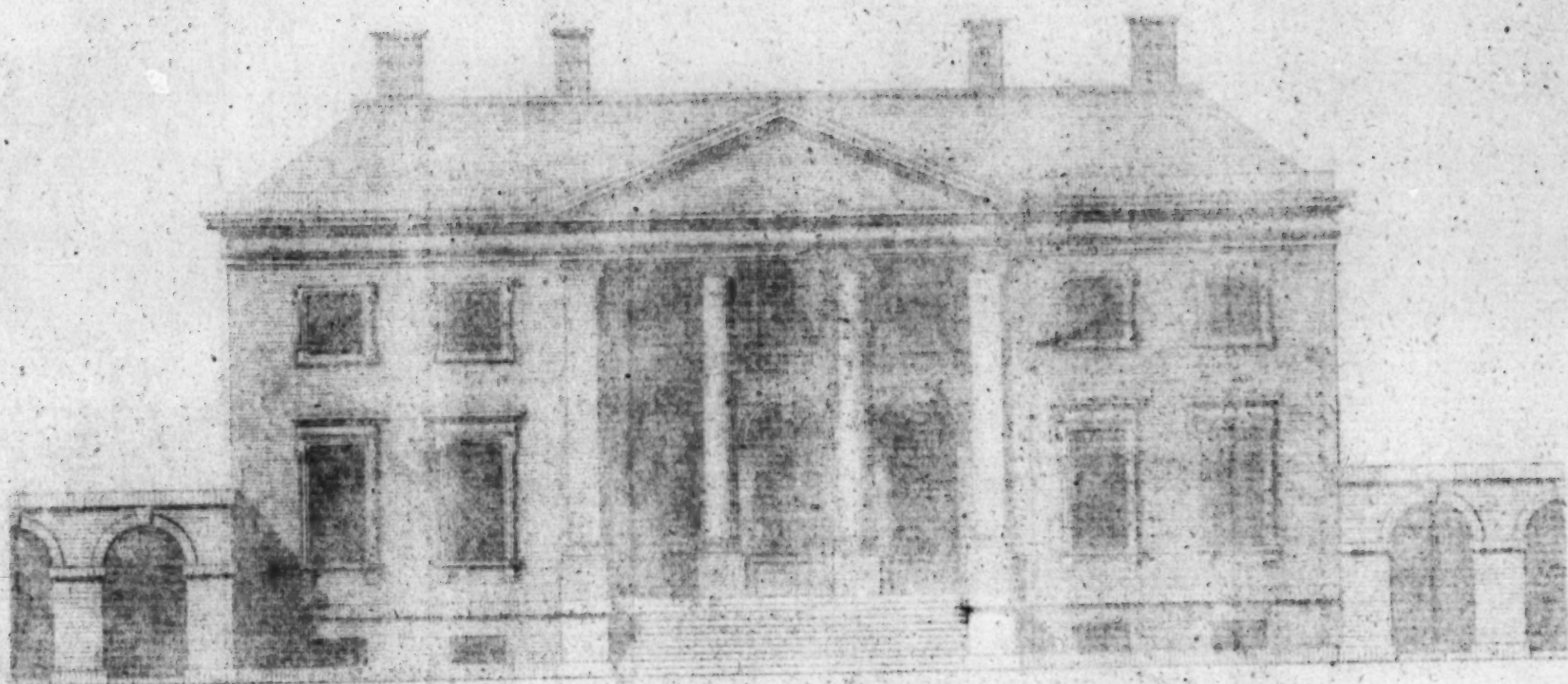




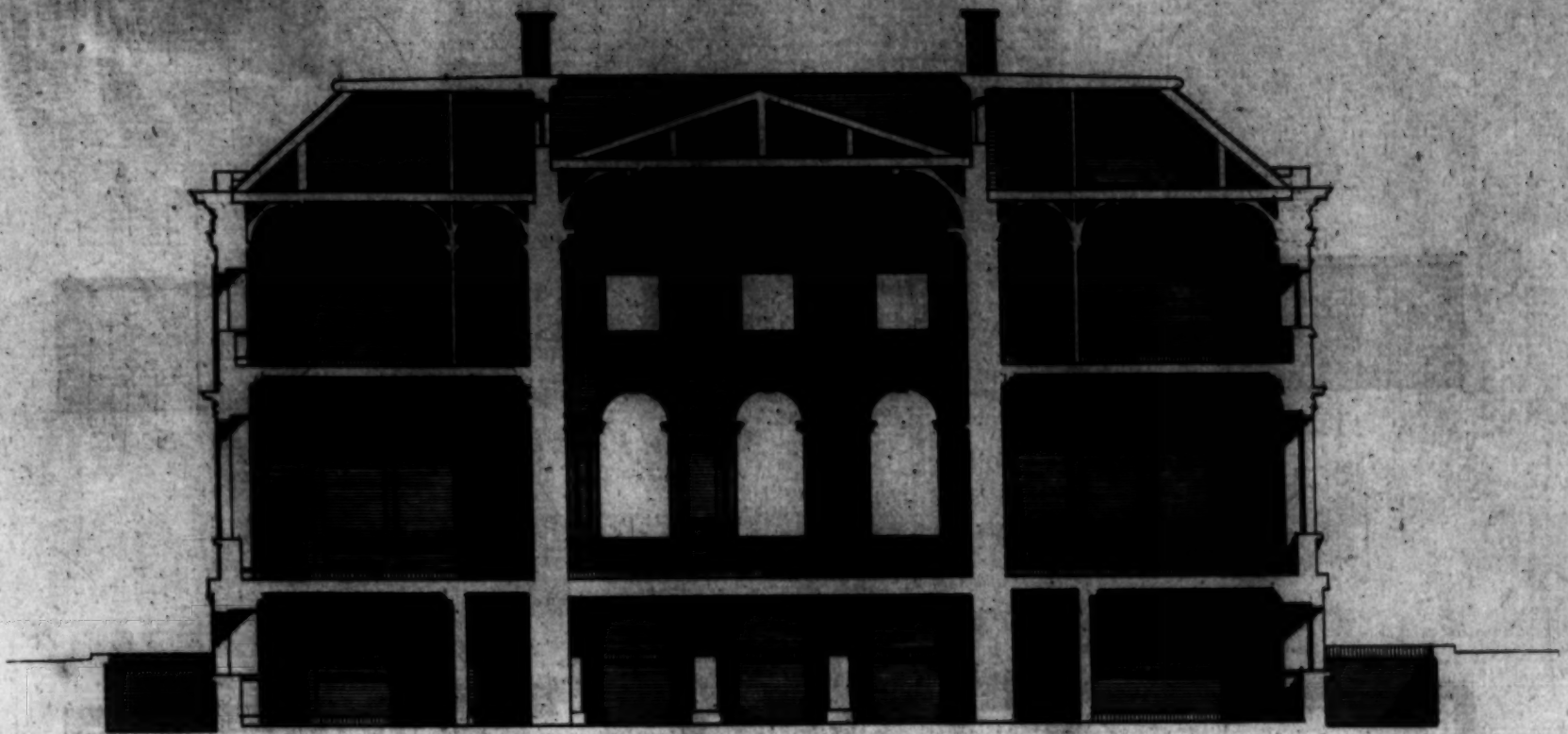


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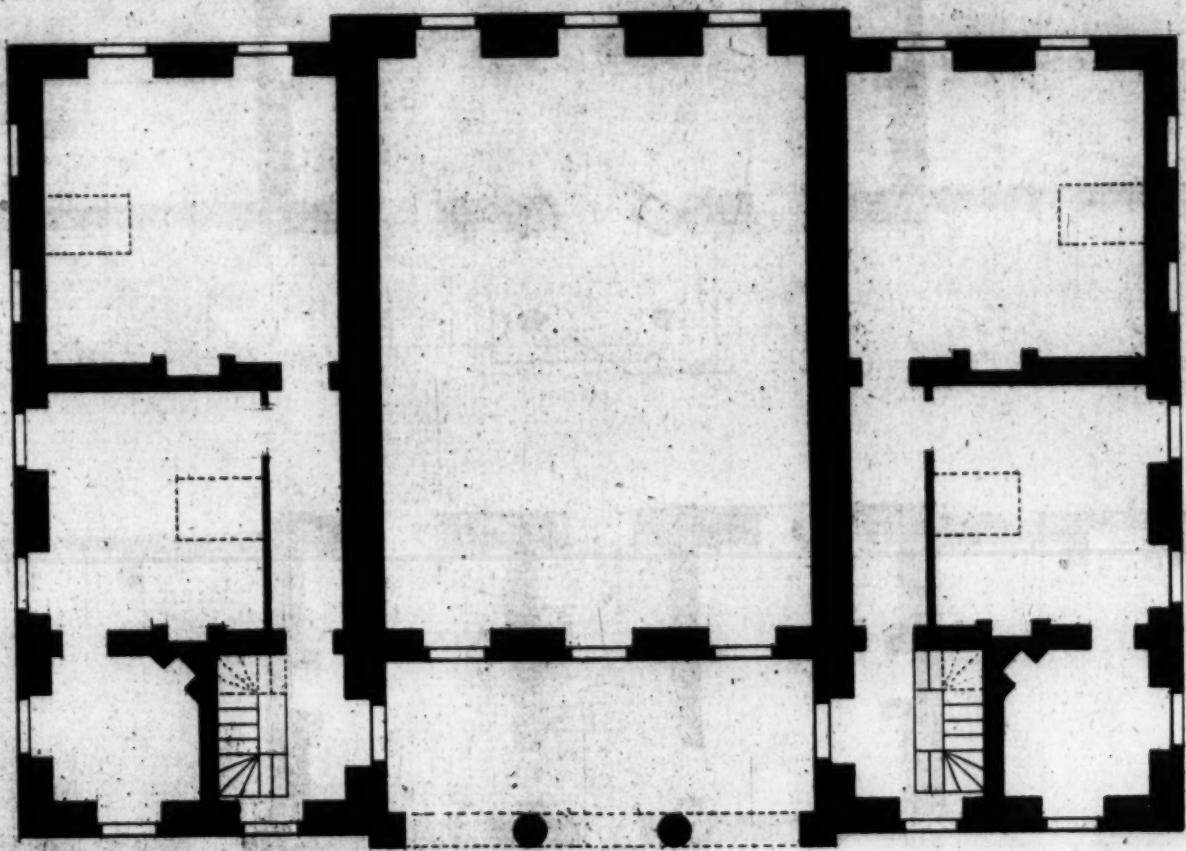








*Section of the fore going house.*

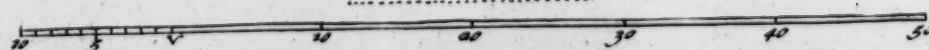
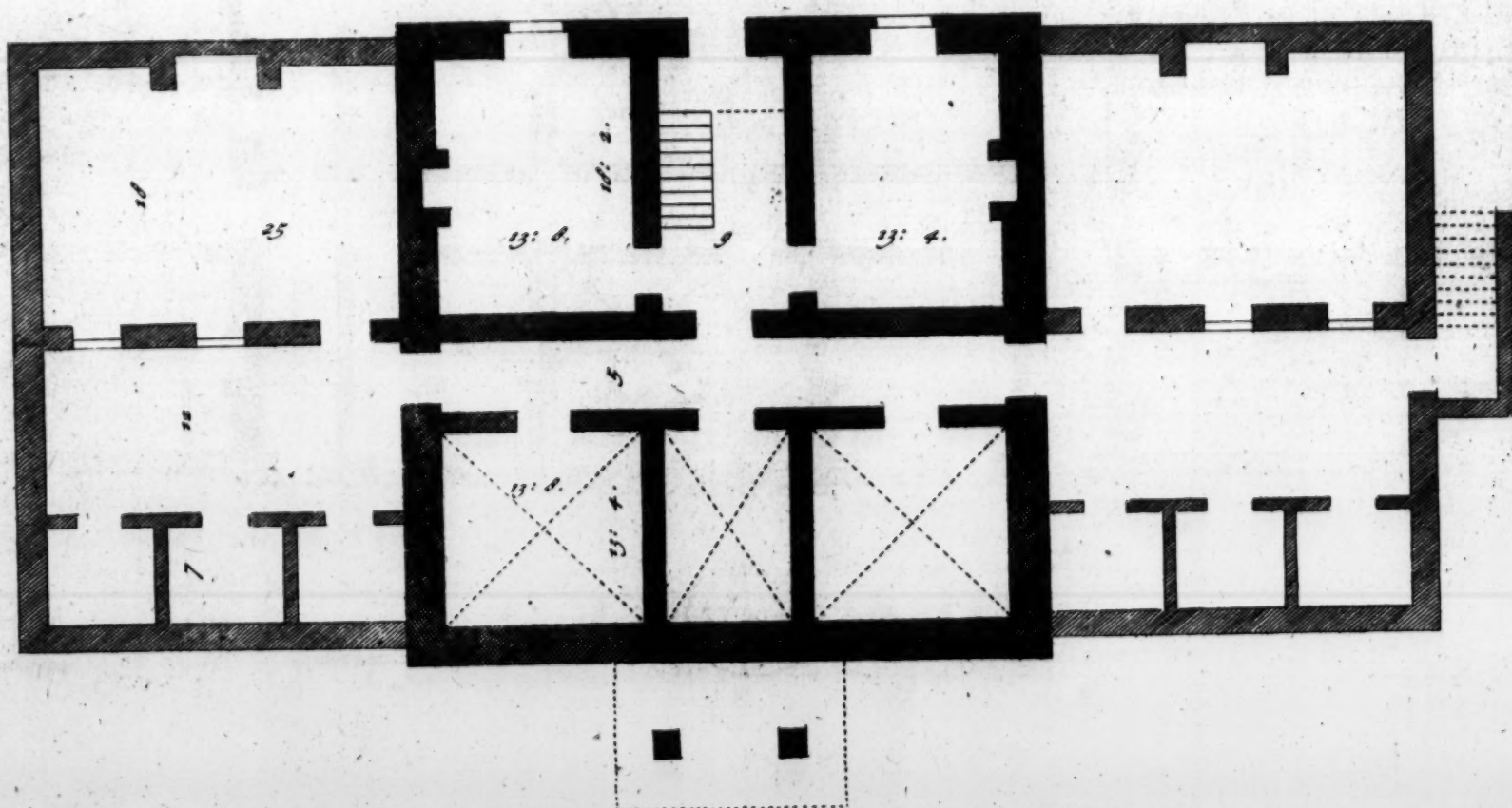
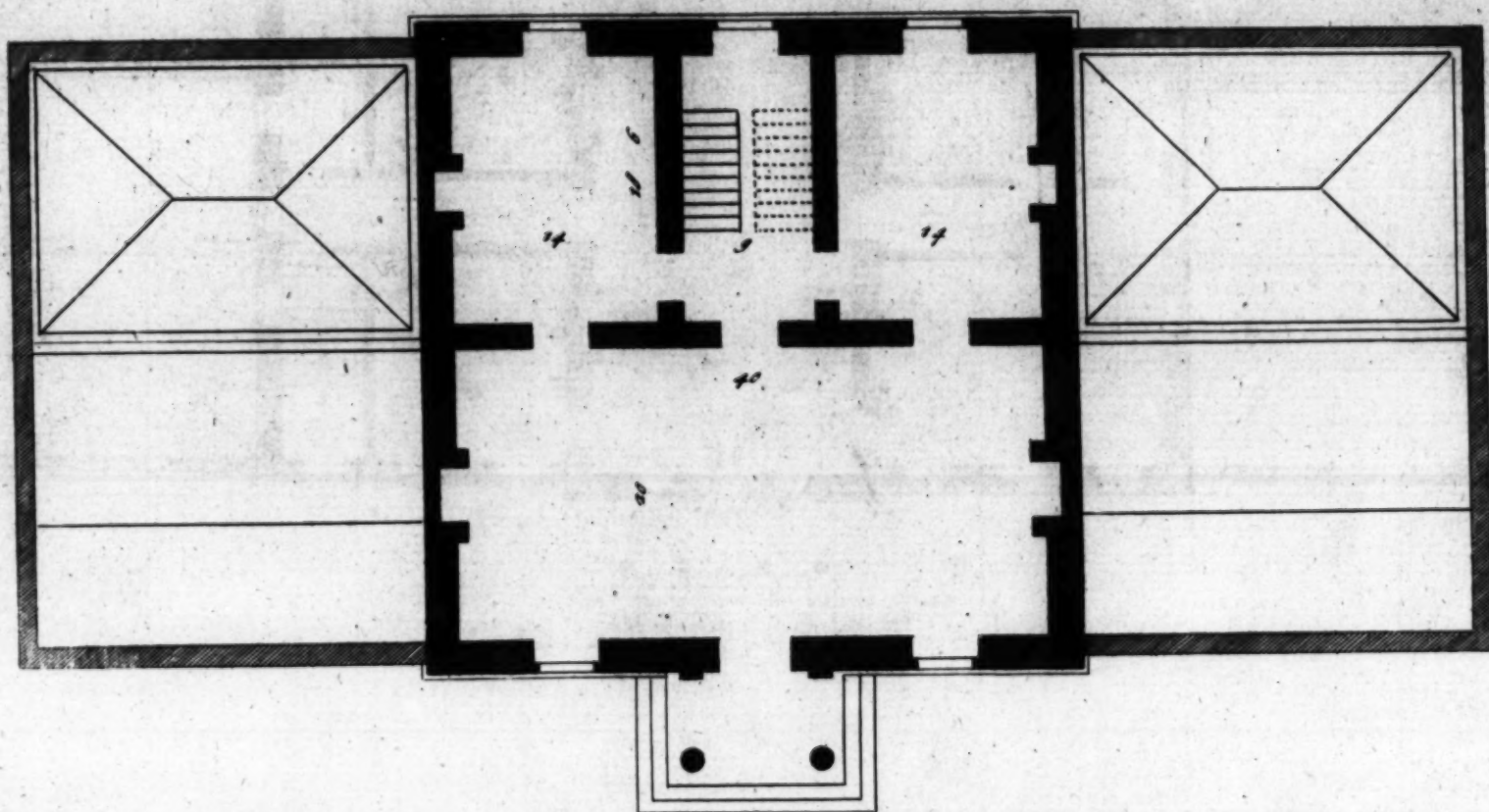


*The Plan of the Second floore.*

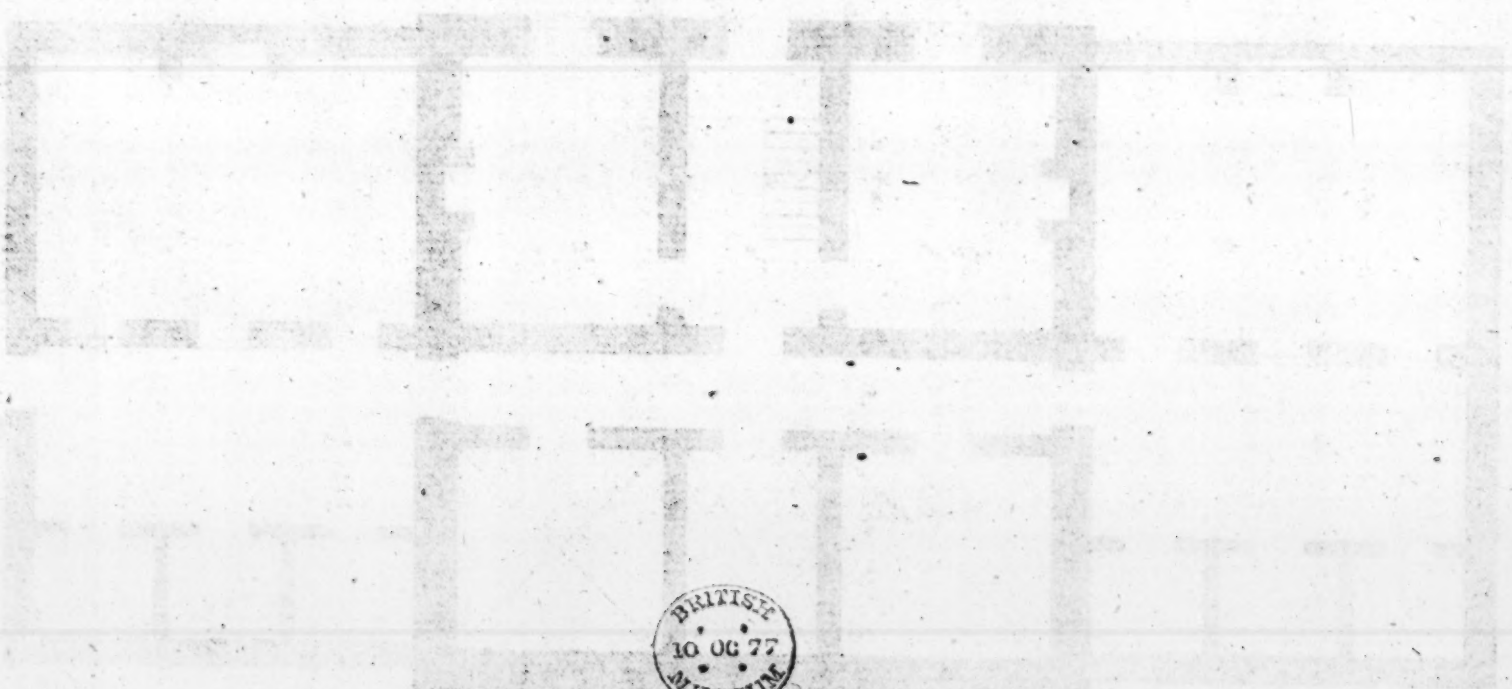
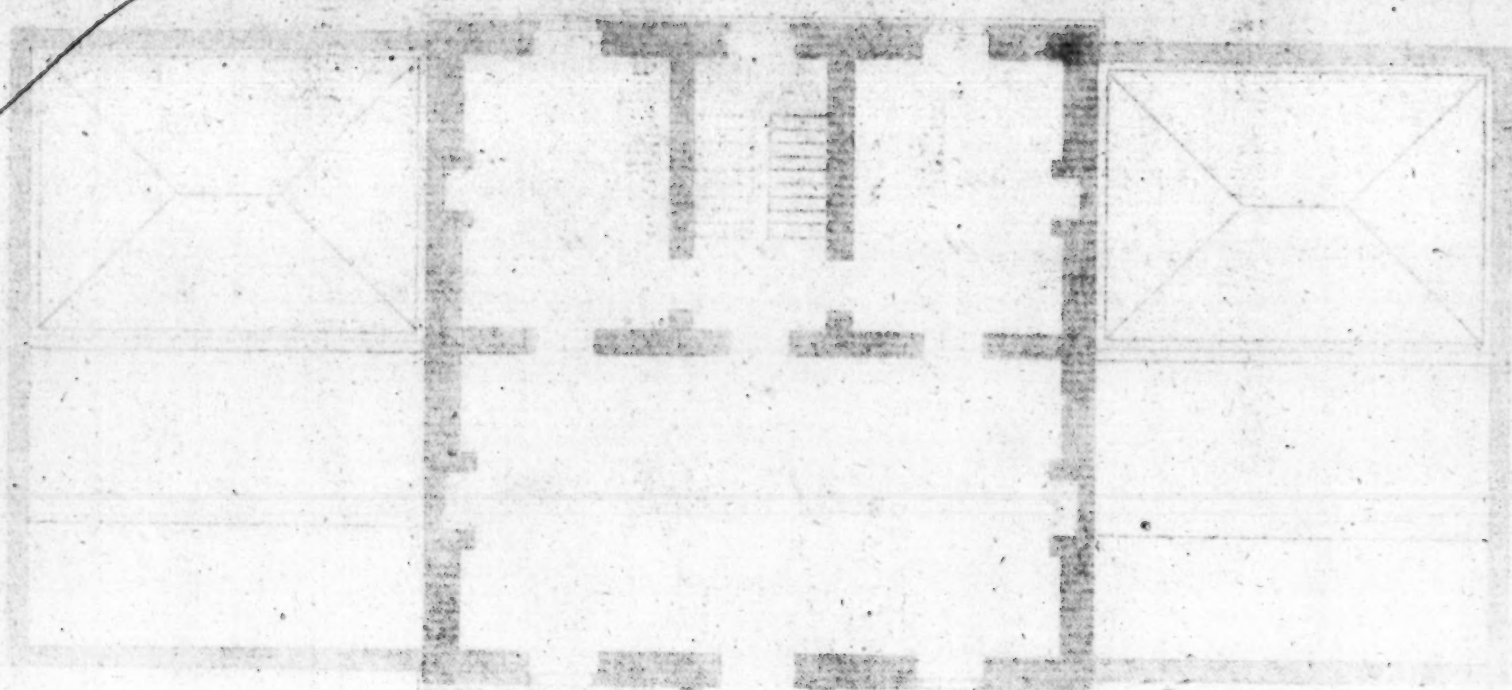
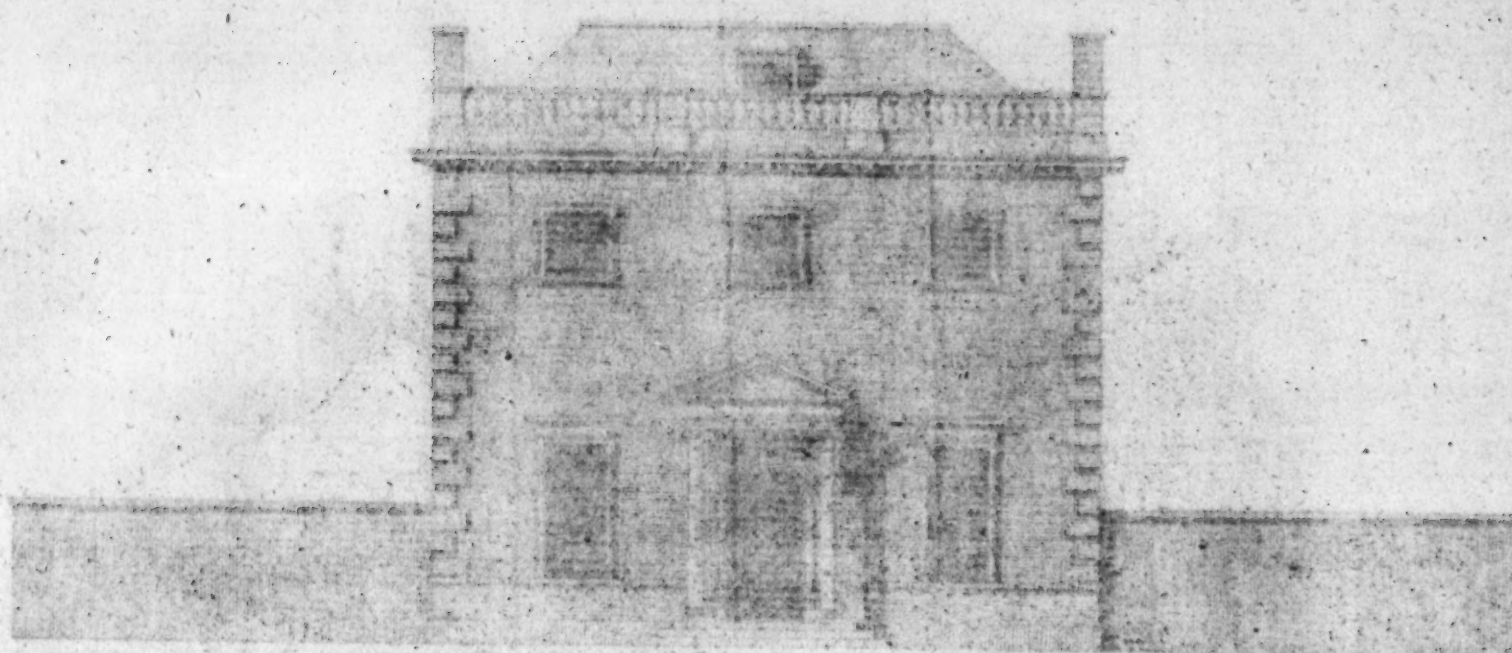




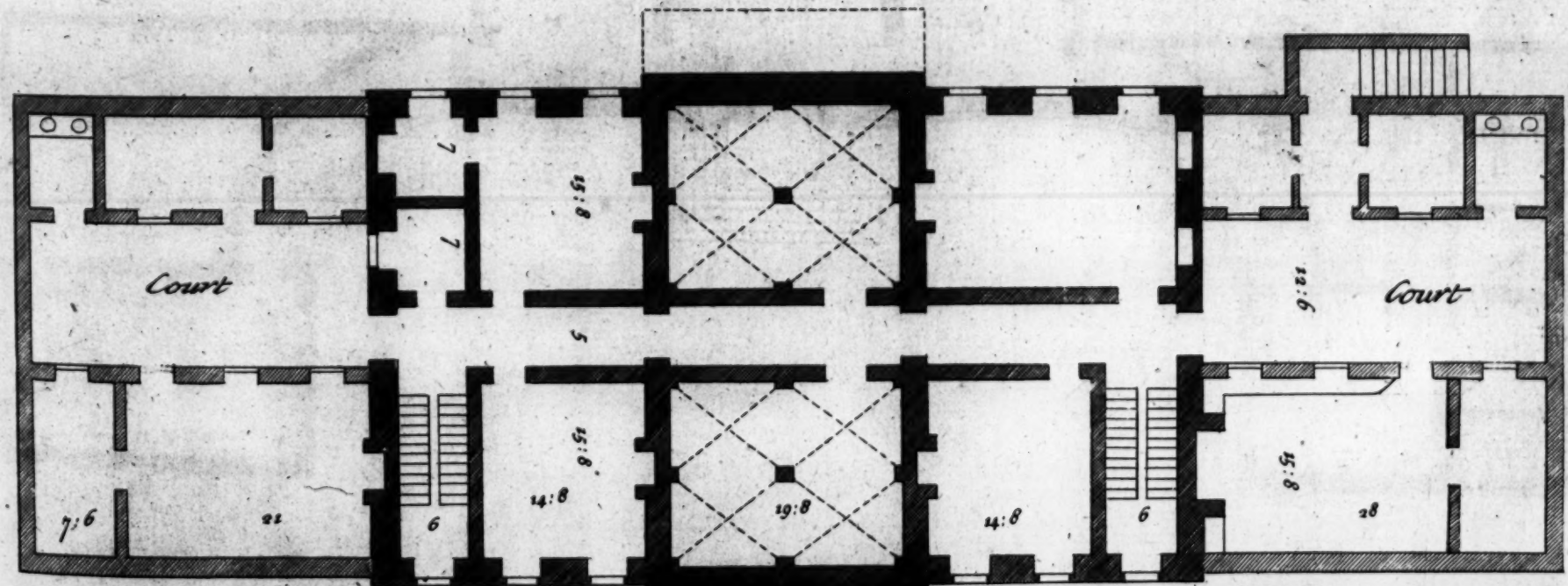
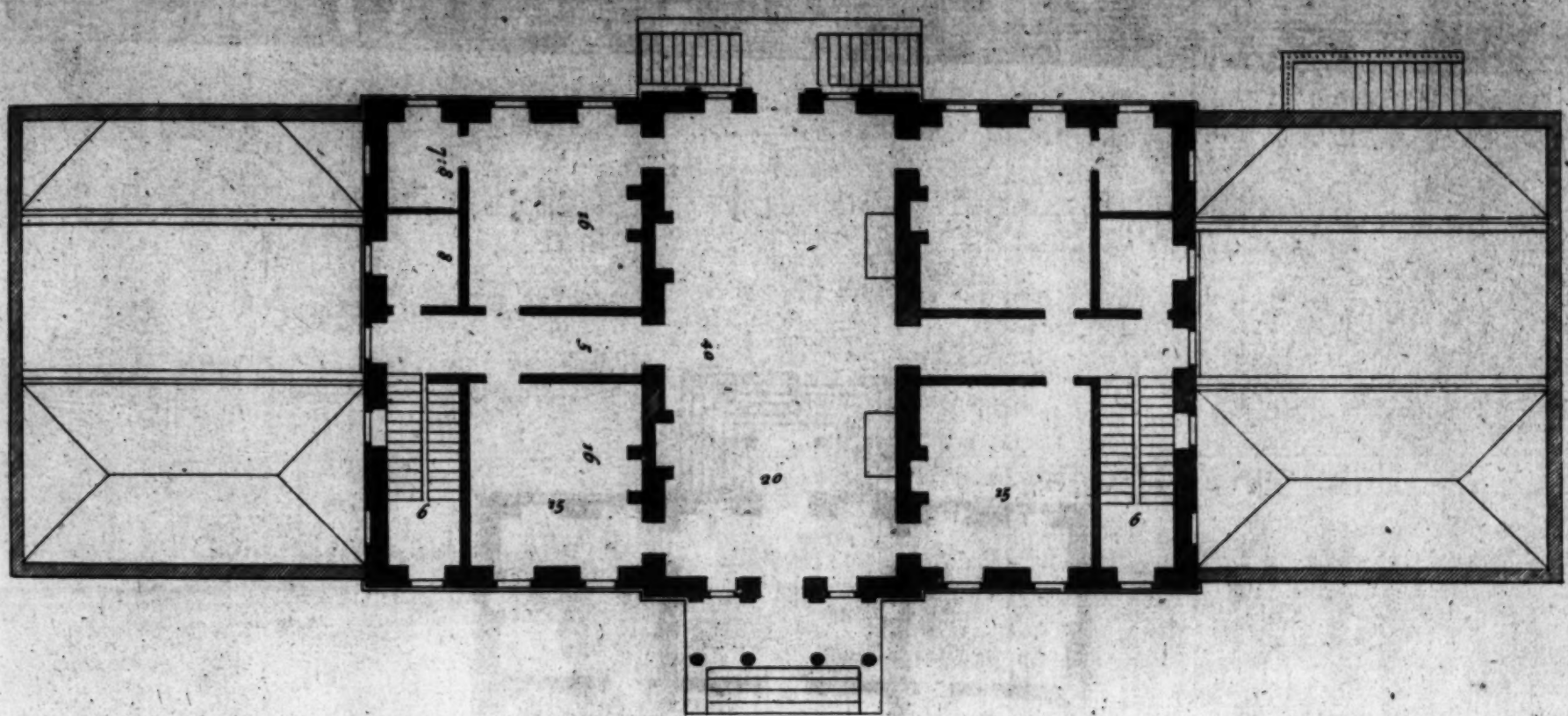










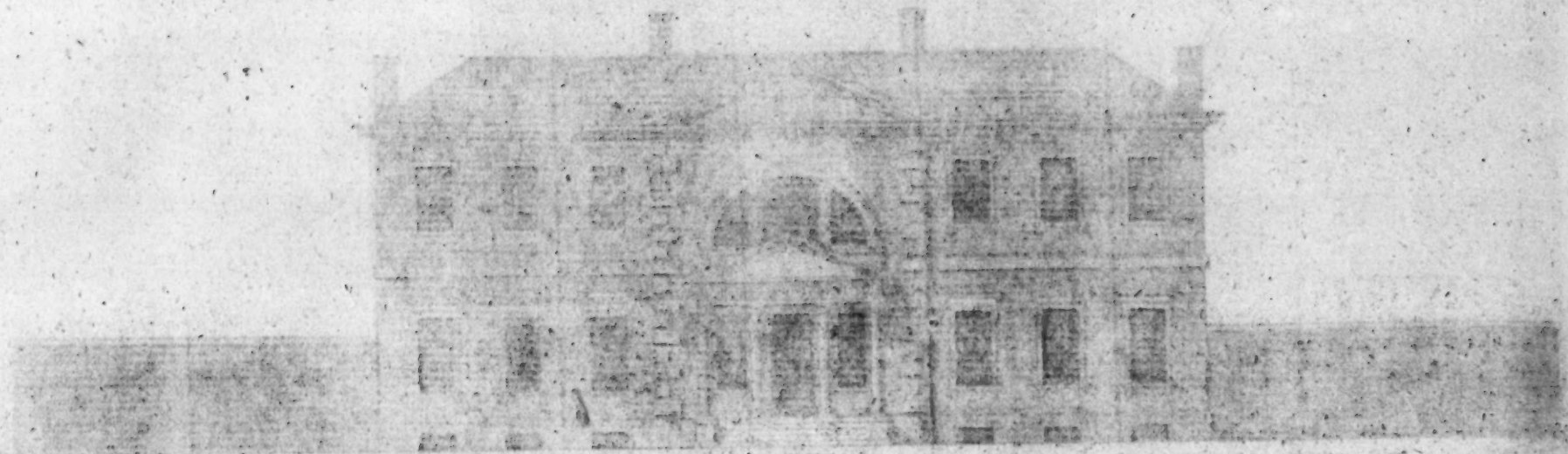


Jacobo Gibbs Architect.



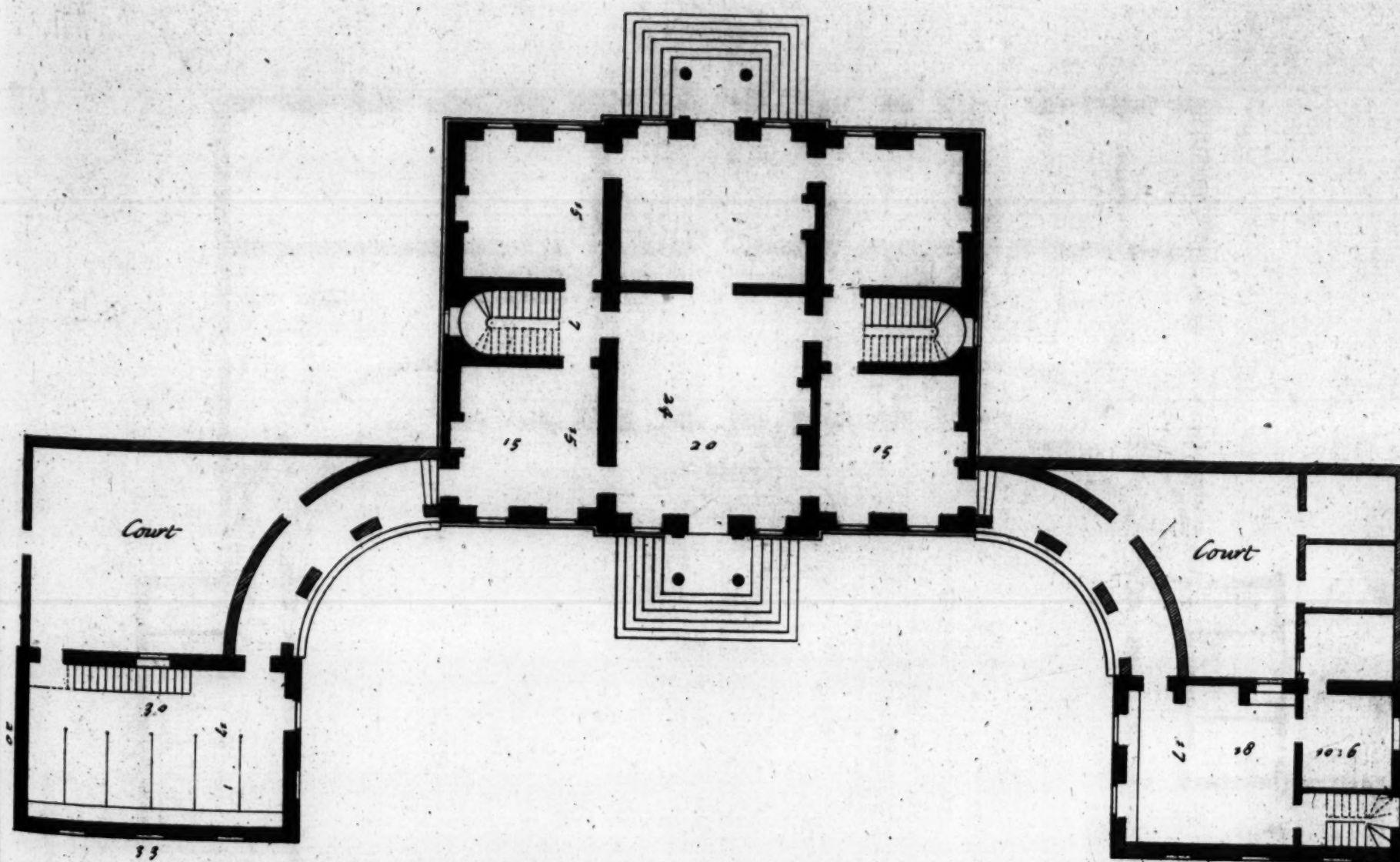
E. Kirkall sculp.





Jaco

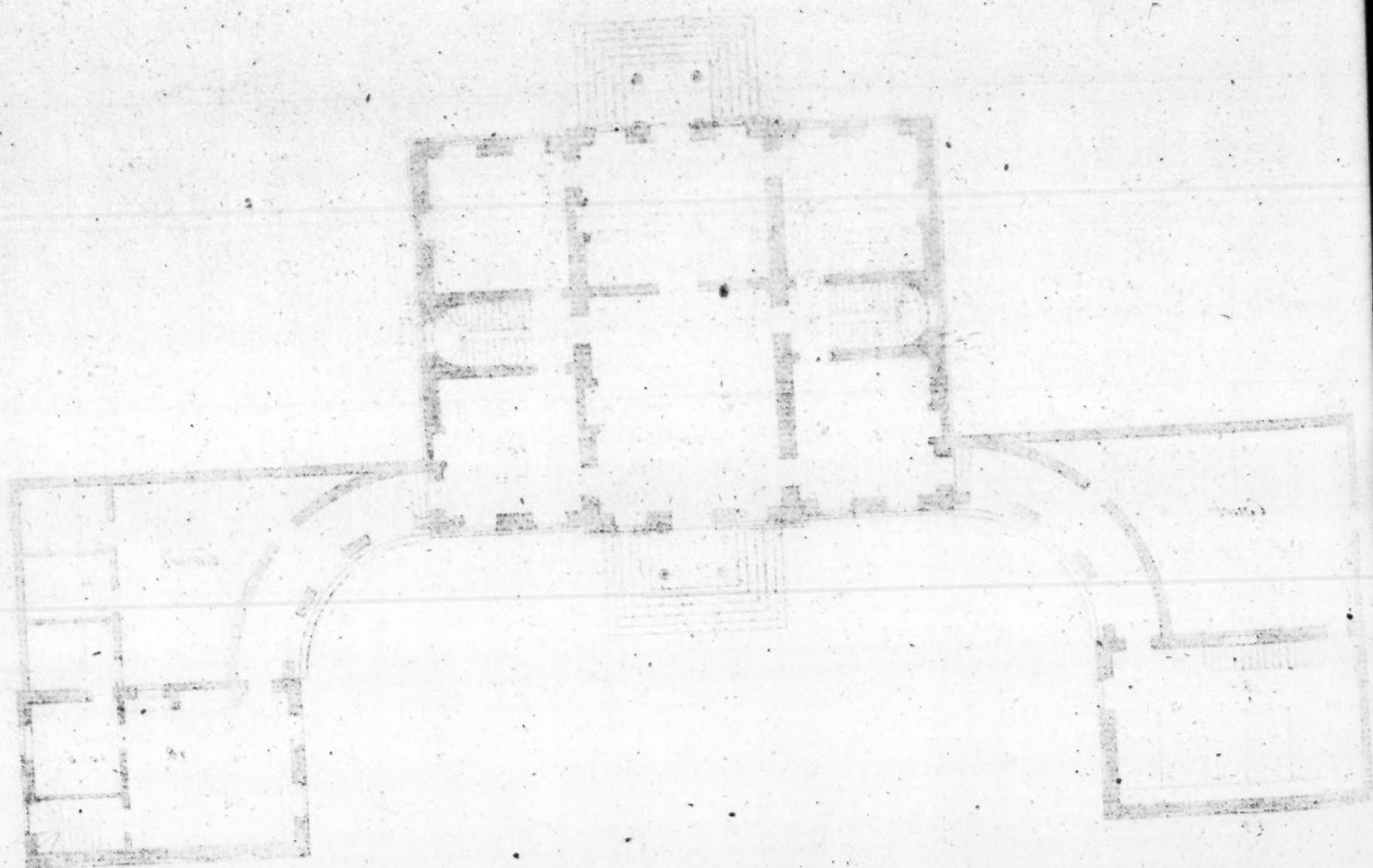
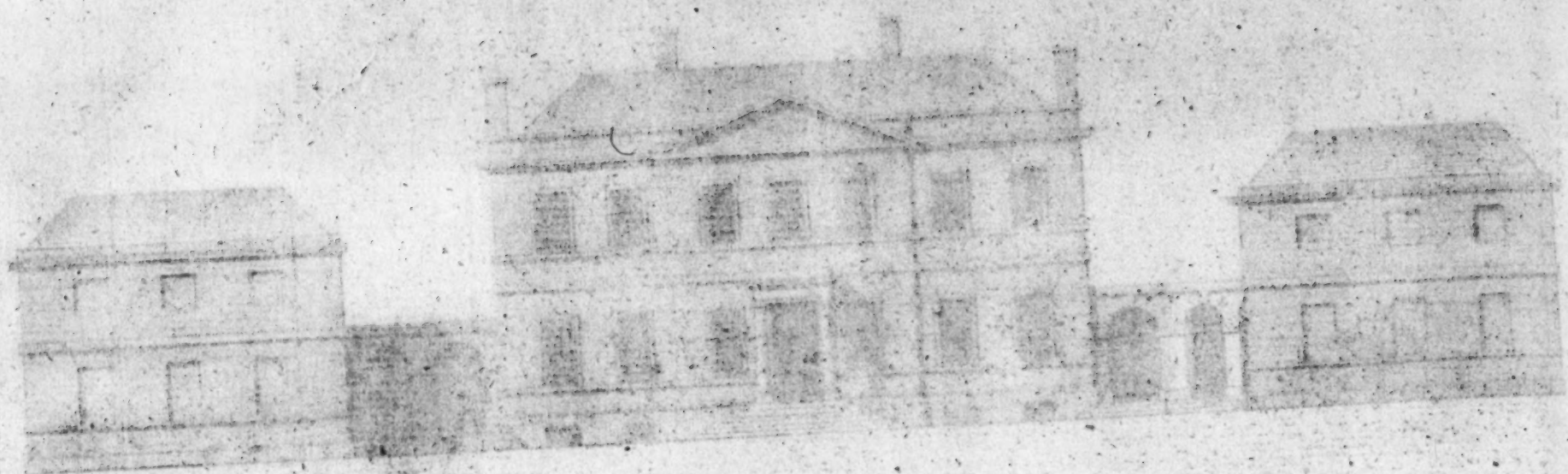




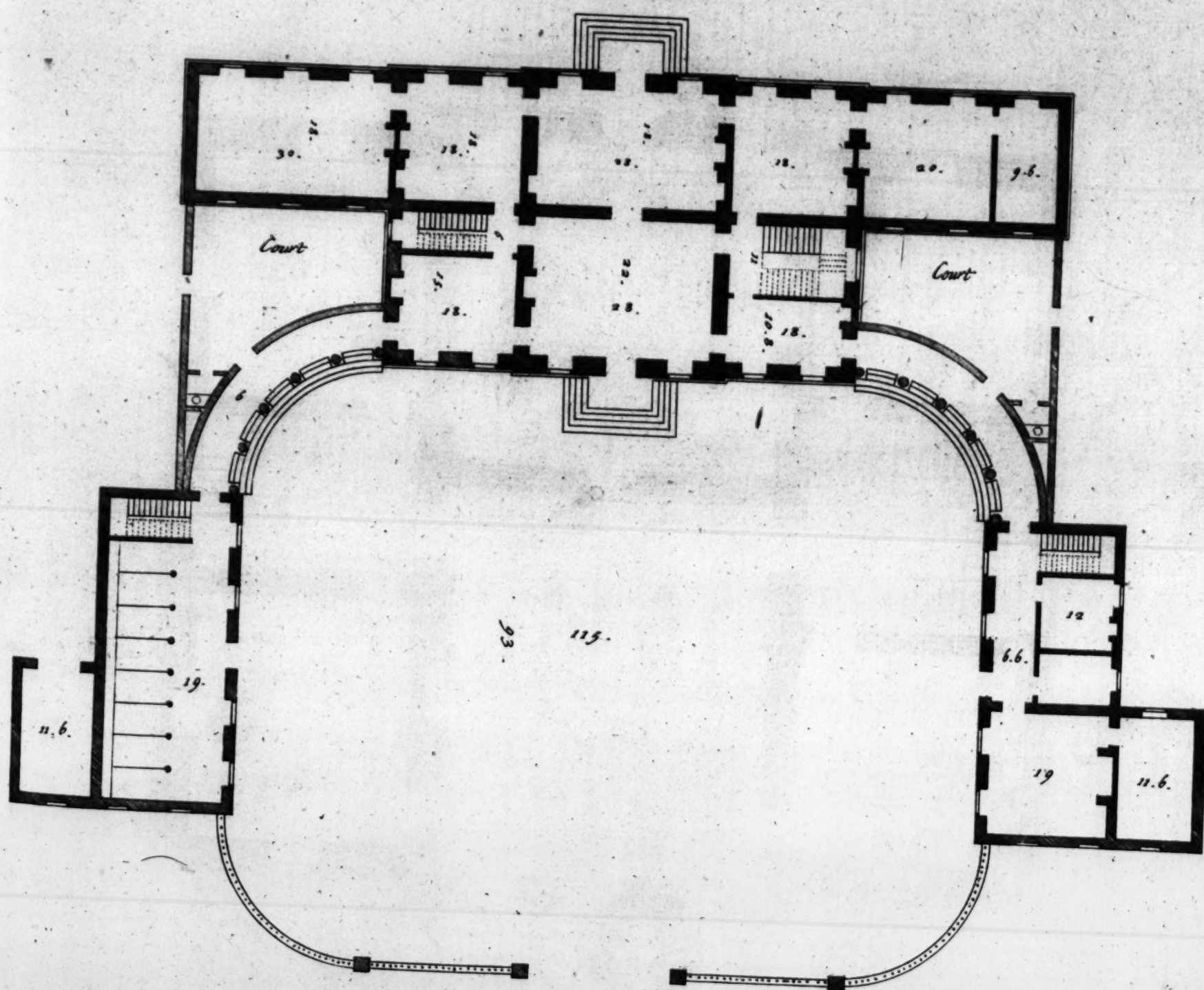
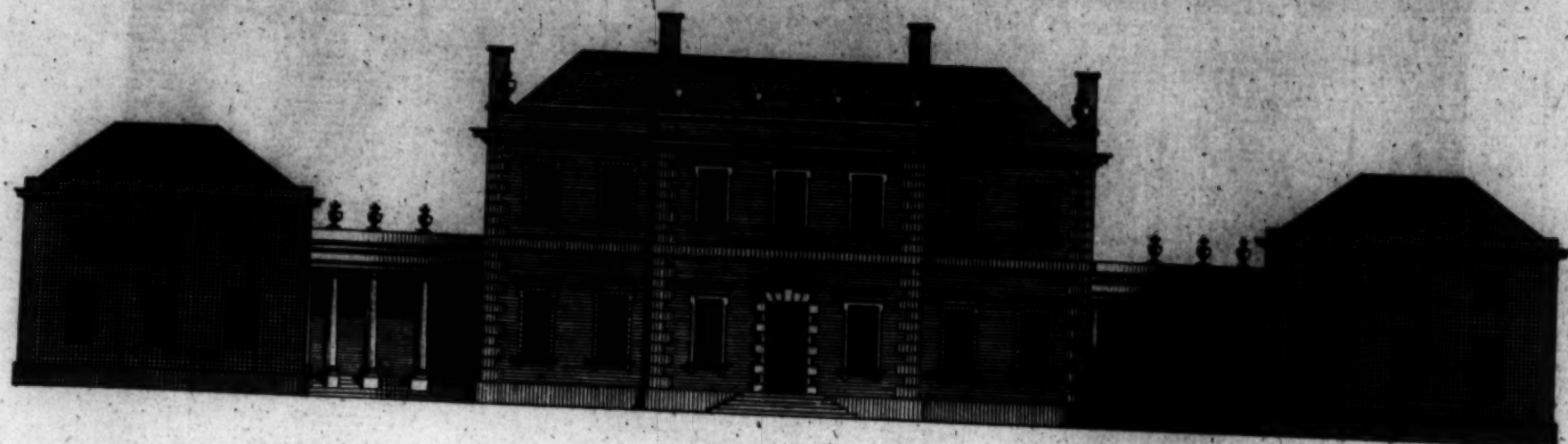
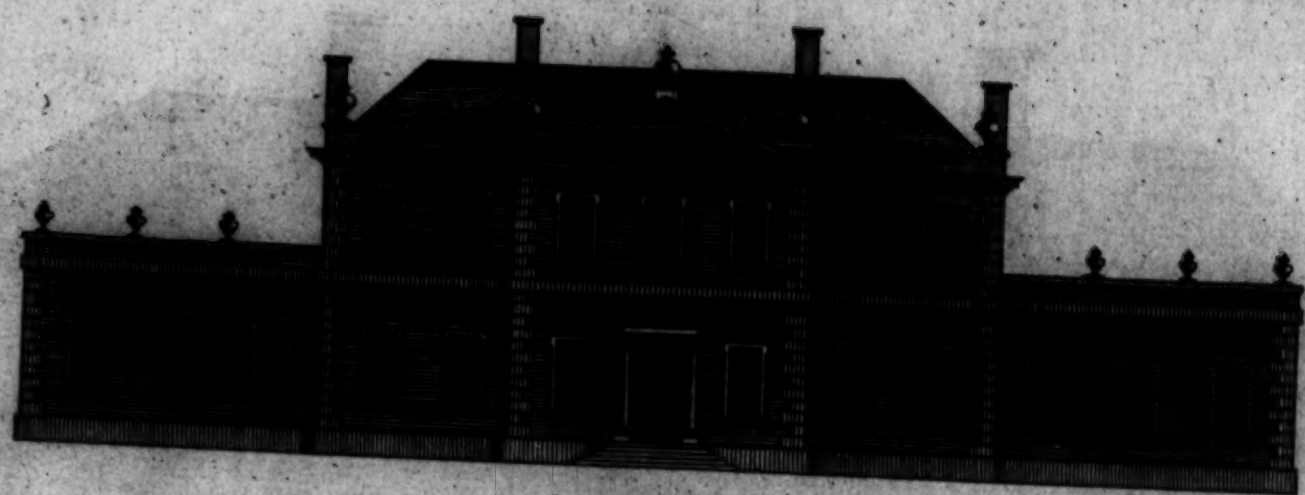
*Jacobo Gibbs Architecto*

H. Hulzbergh Sculp:





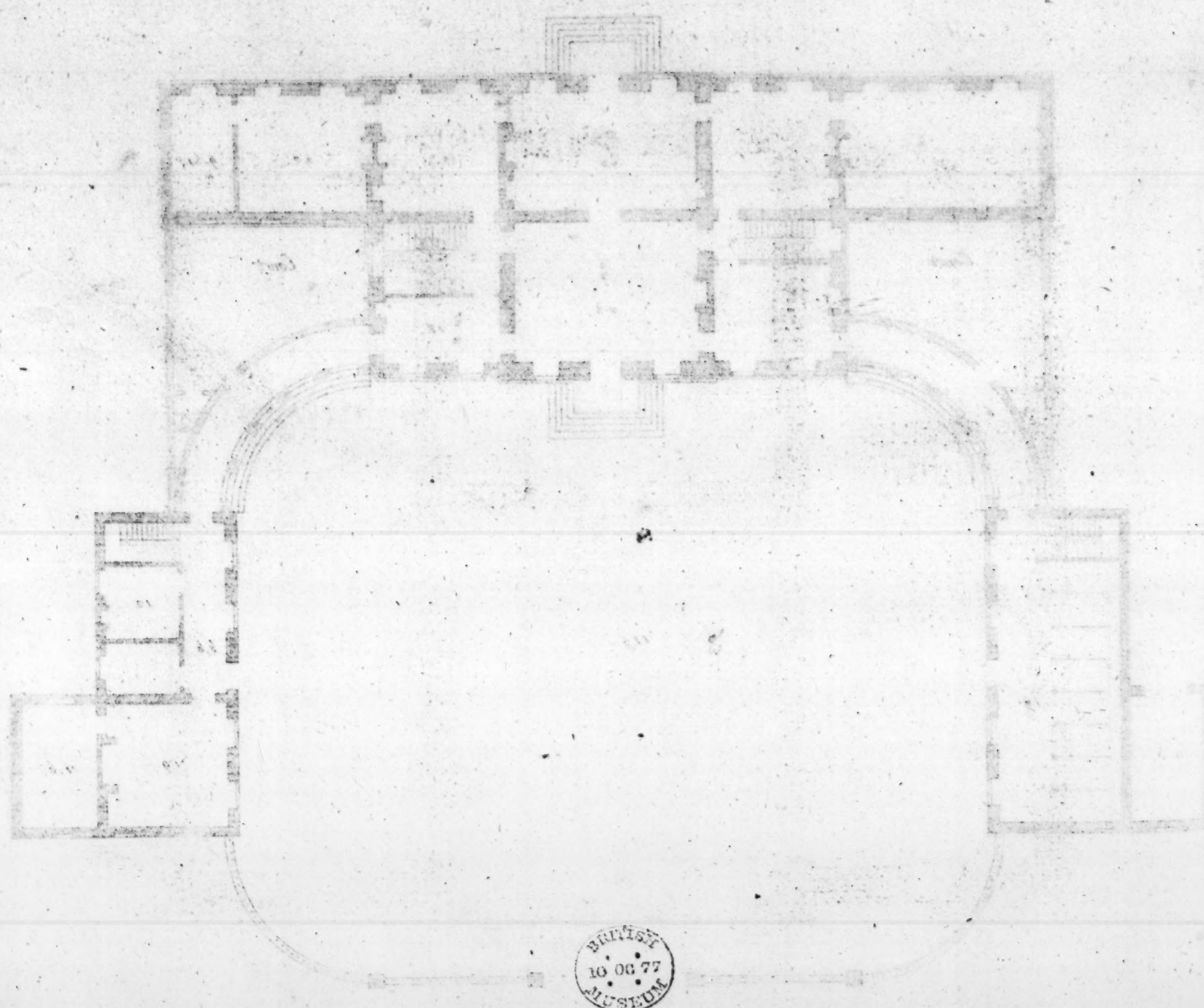
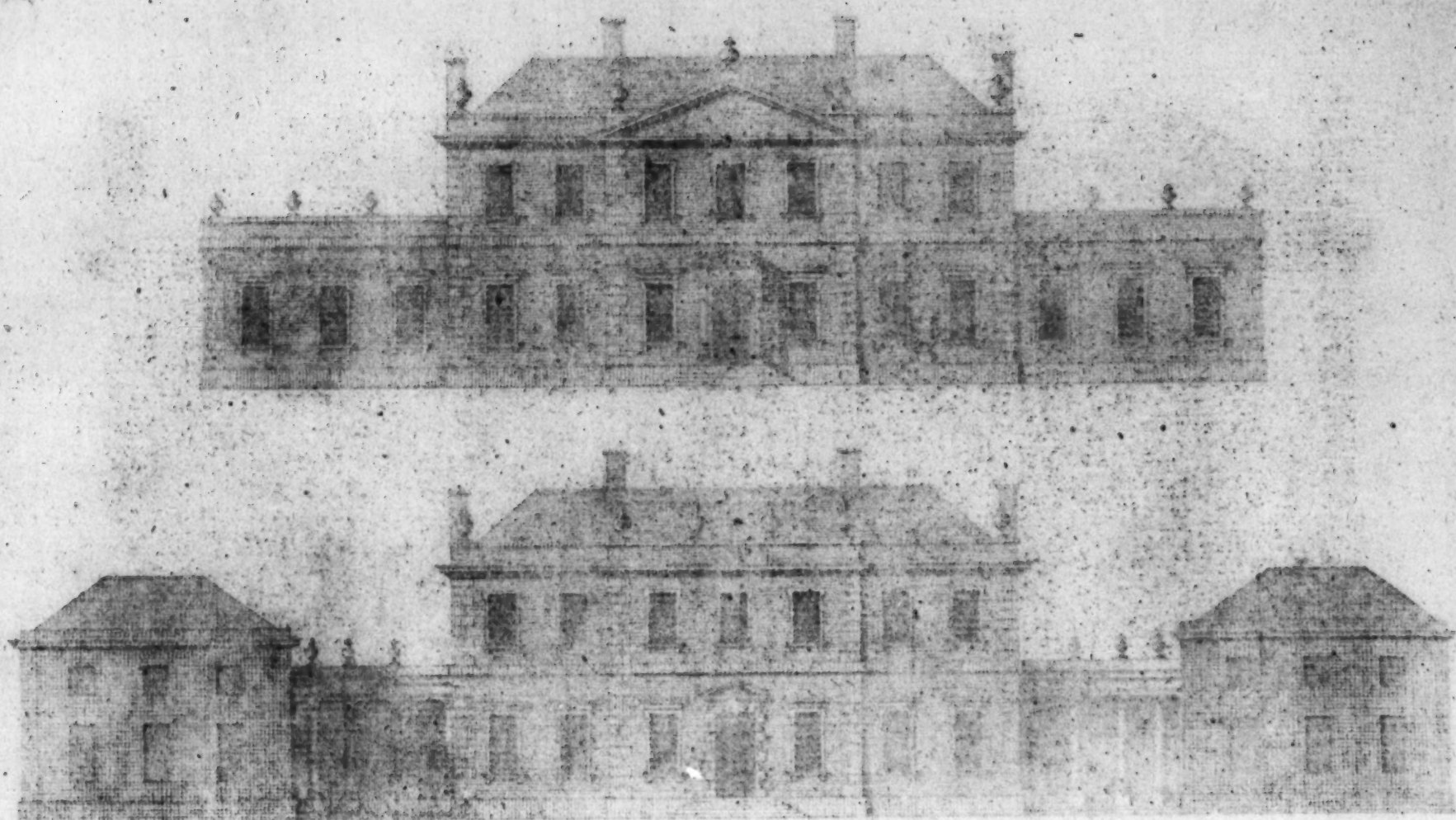




Jacobo. Gibbs. Architecto.

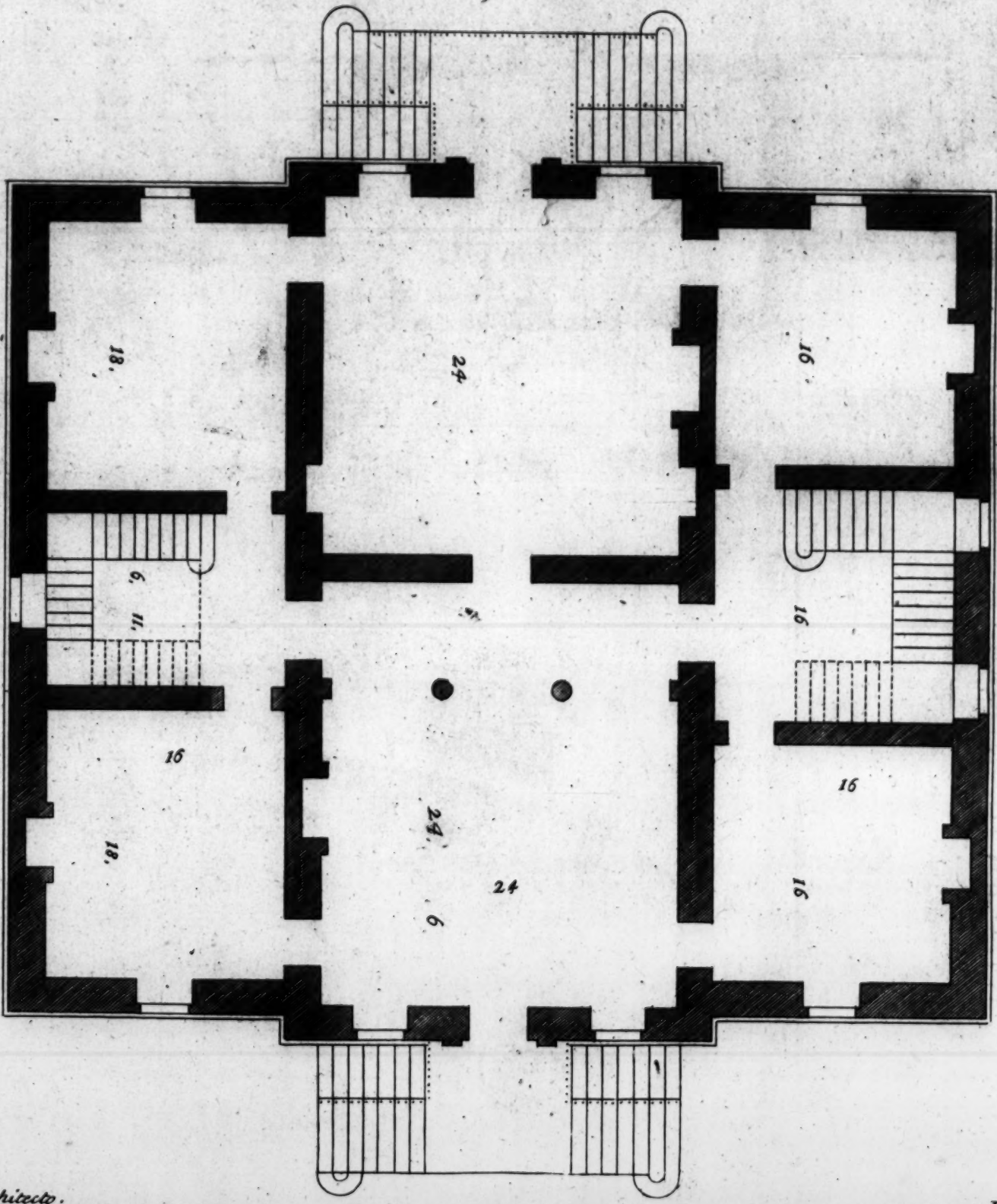
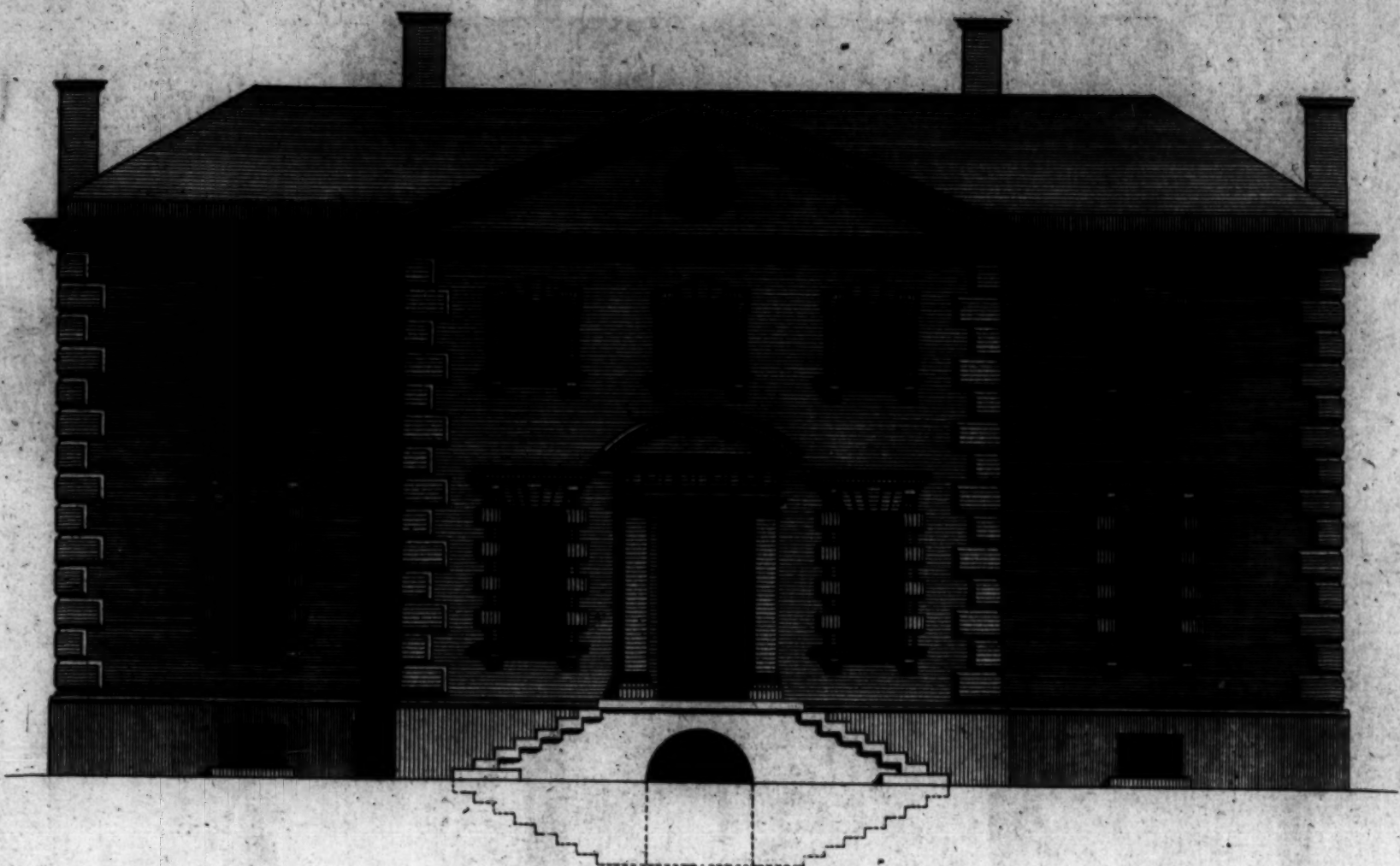
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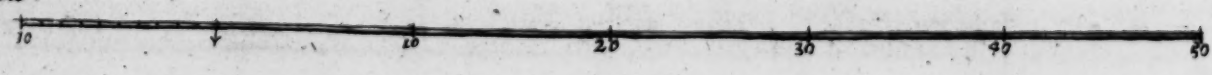
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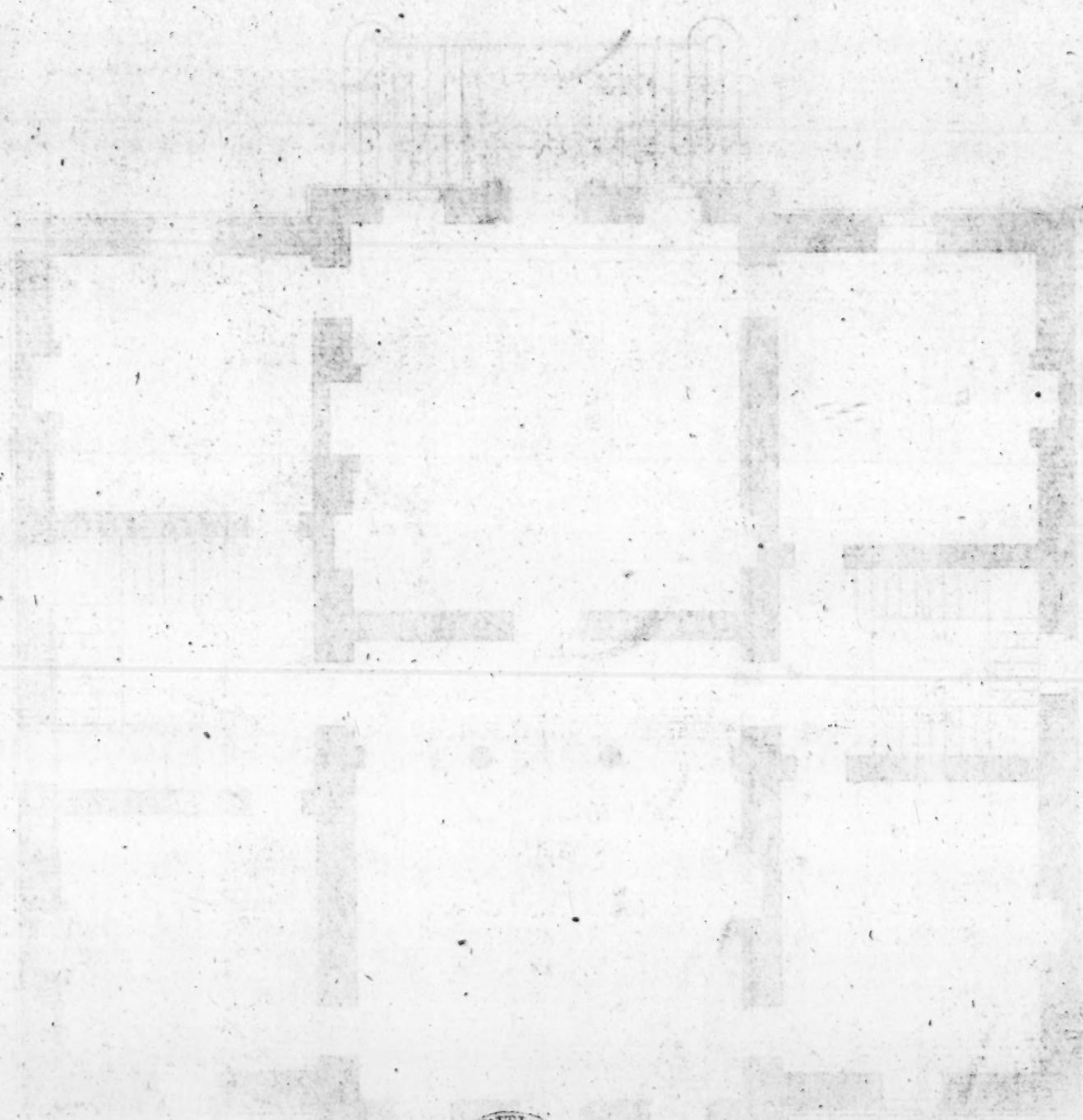
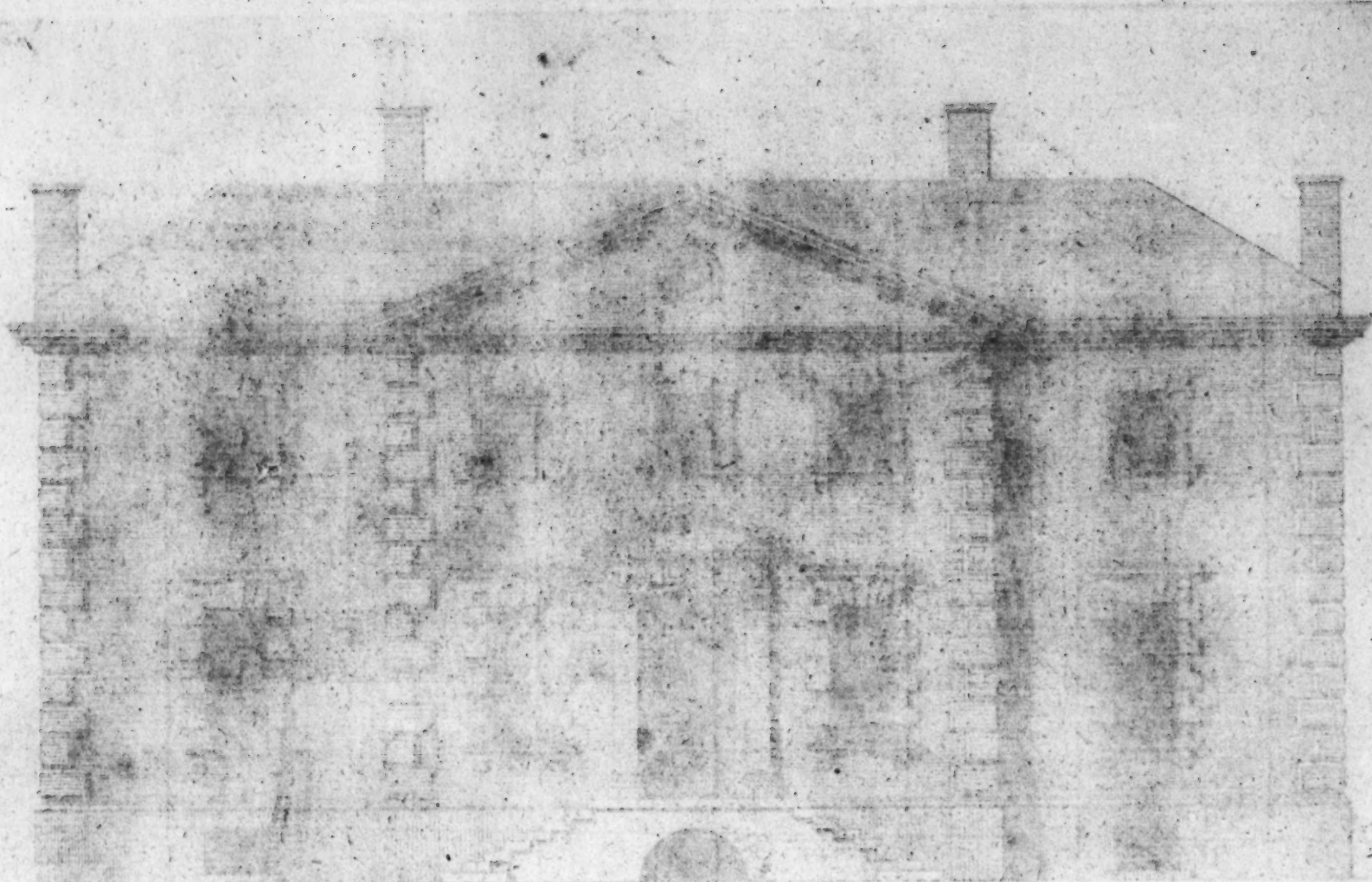


Jacob Gibbs Architect.

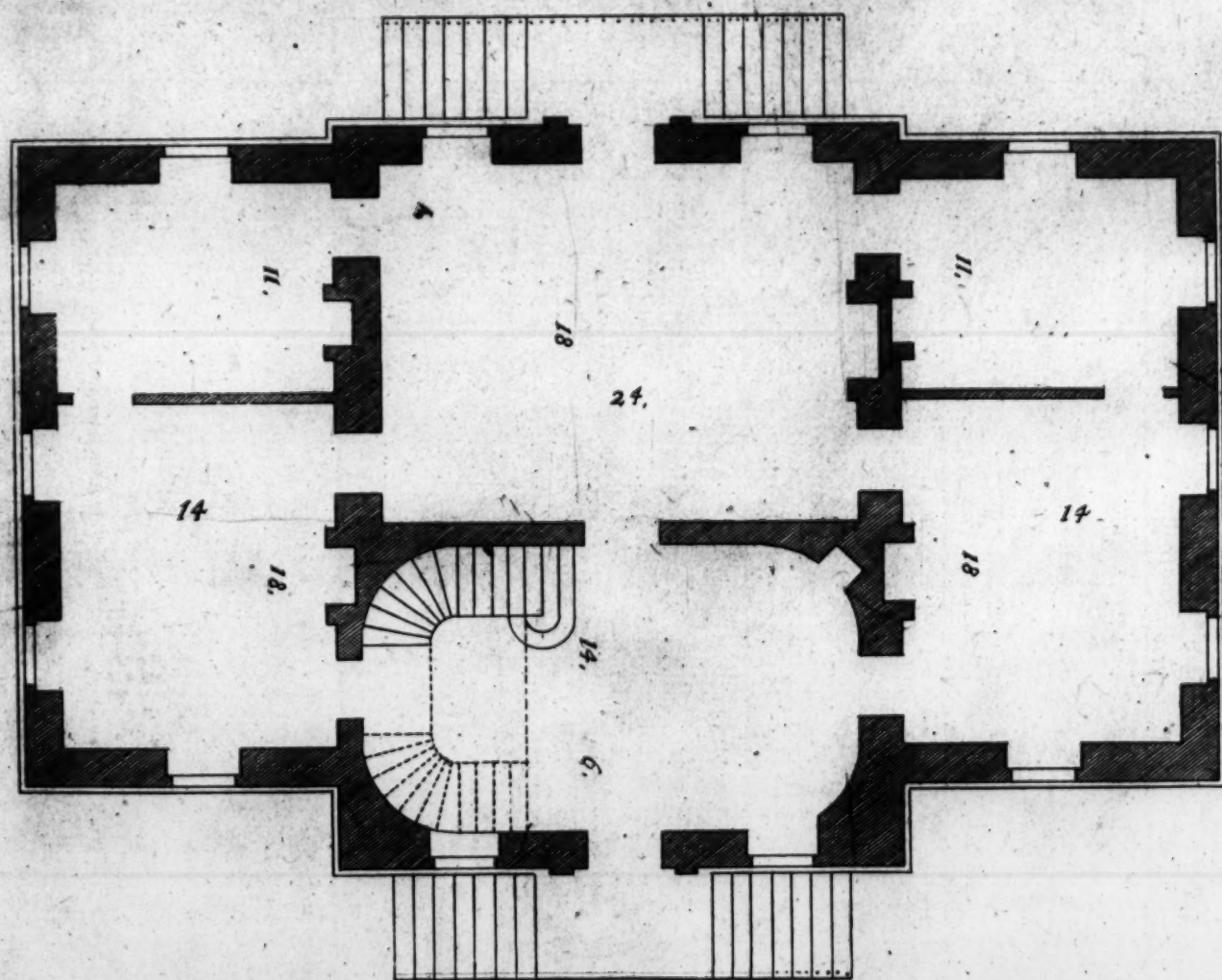
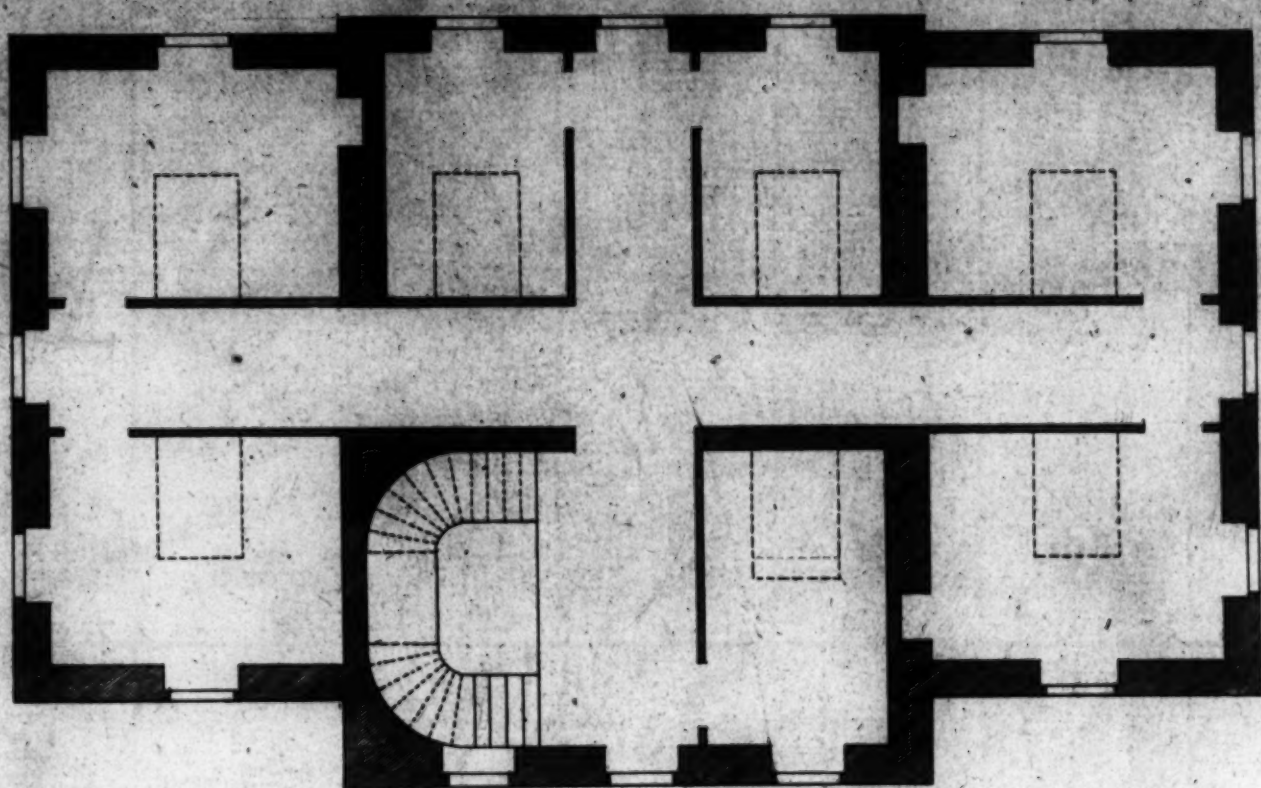
E. Kirkall sc.



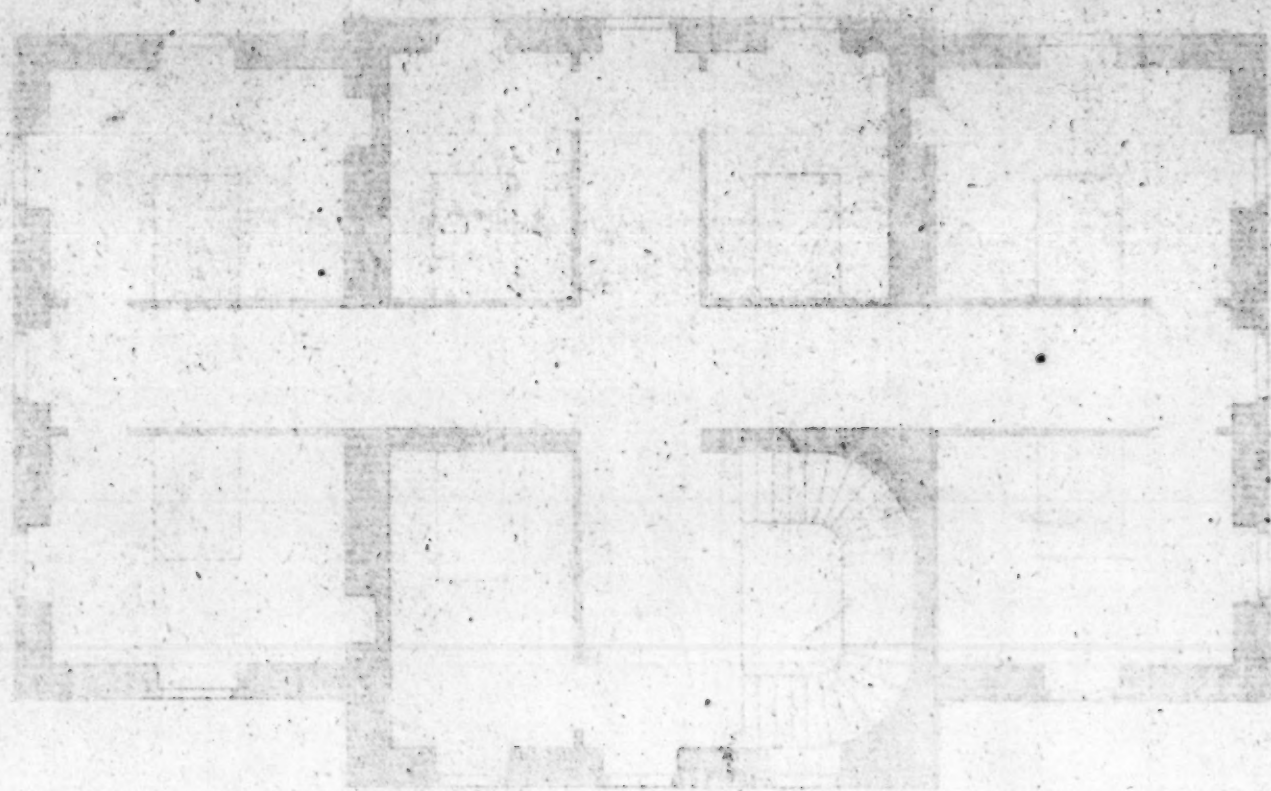
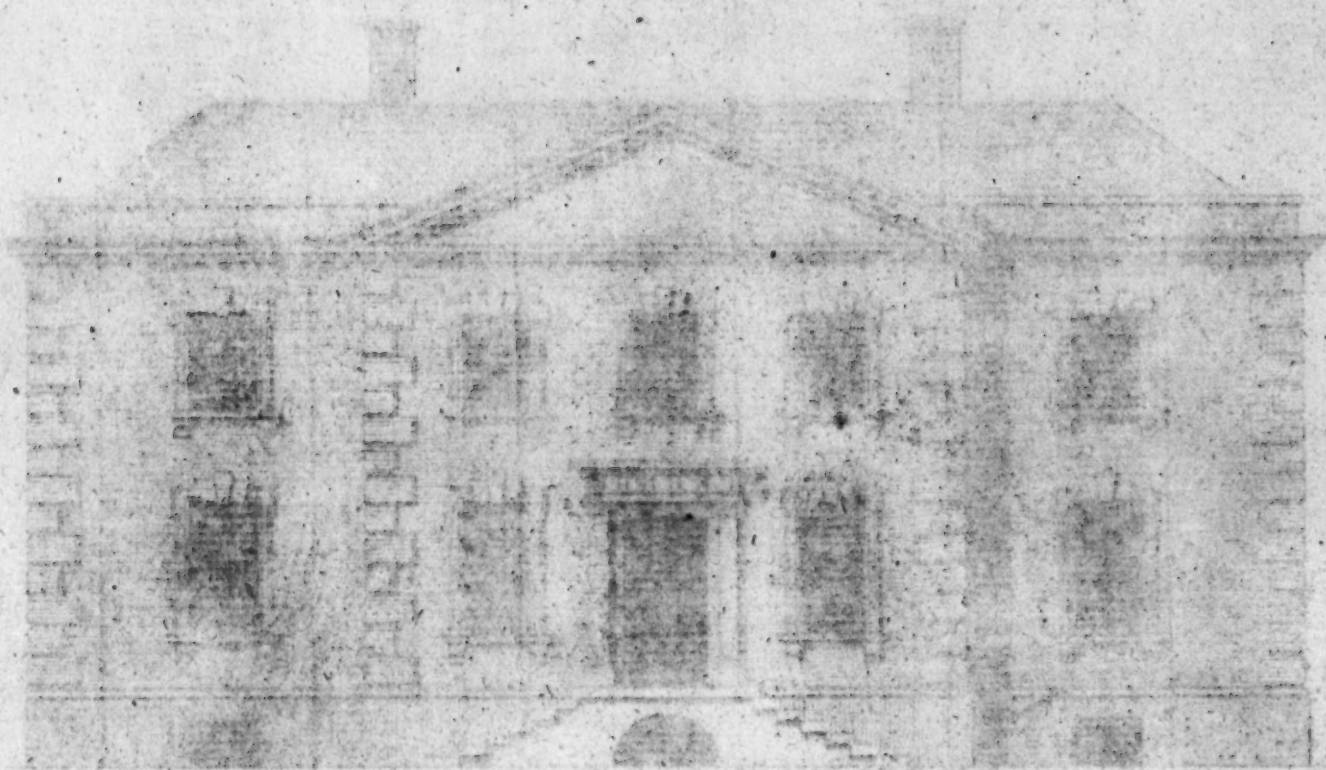




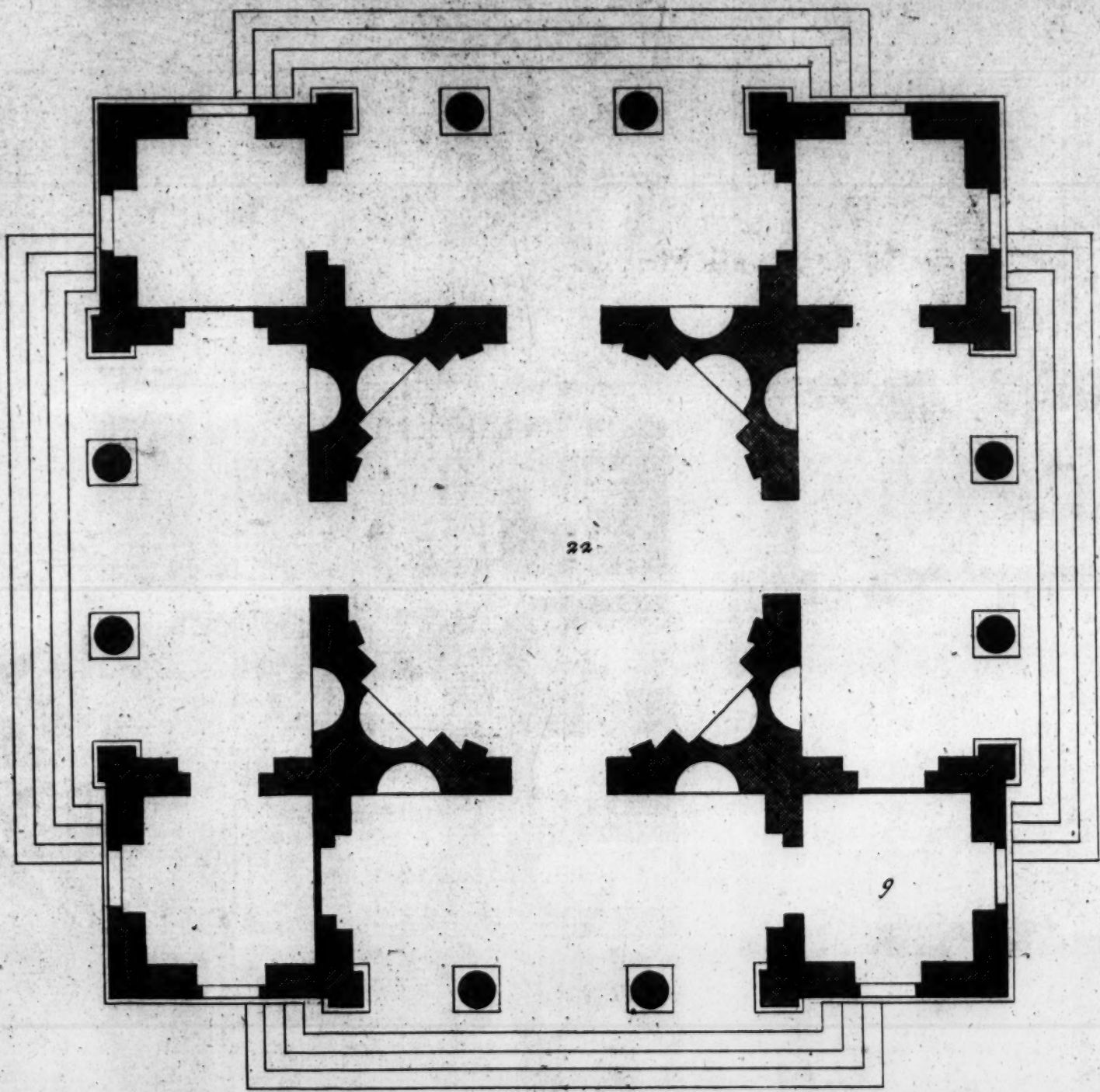






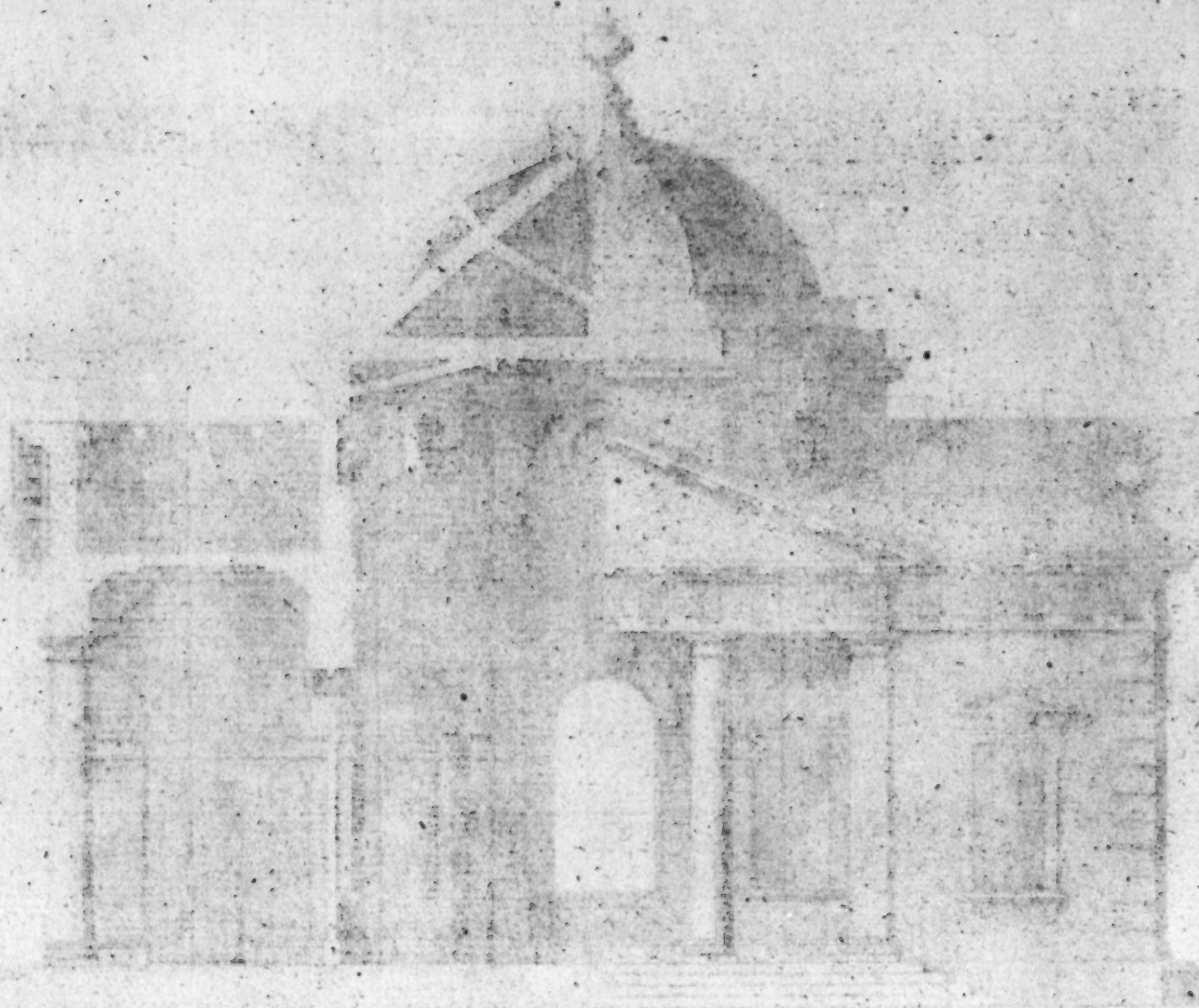




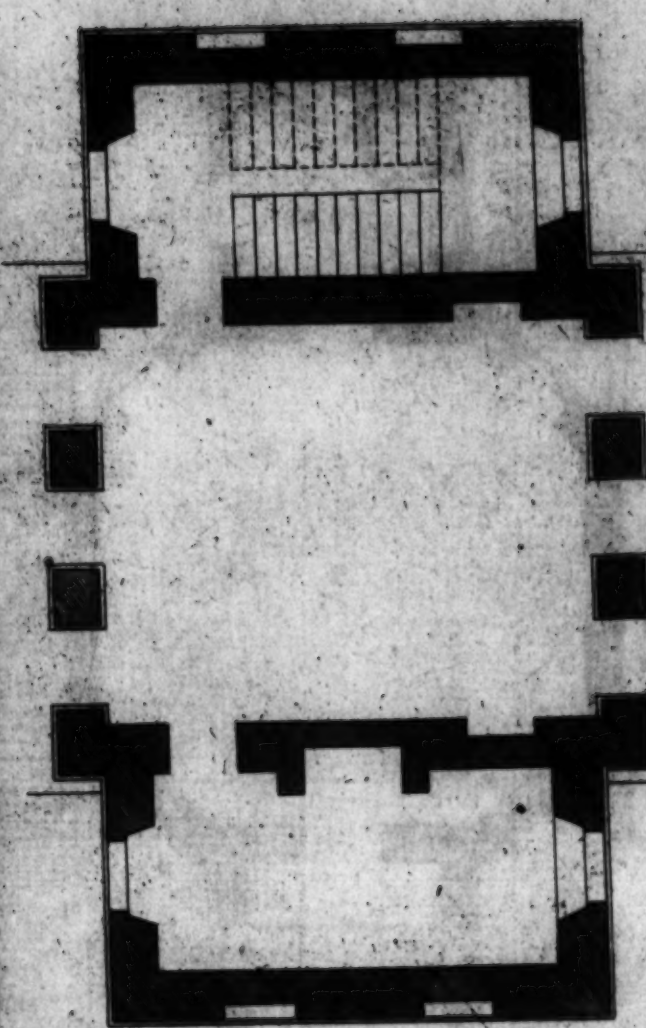
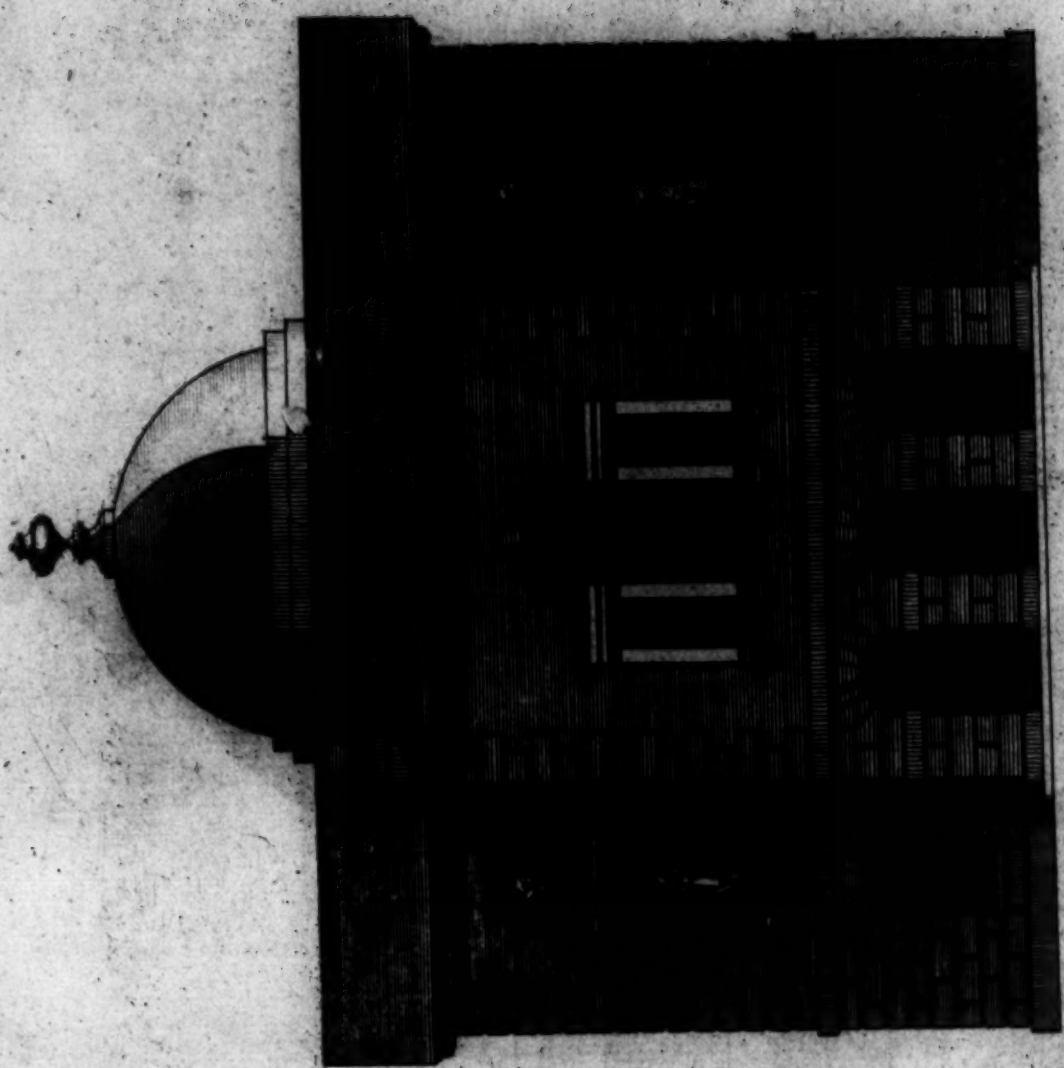


10 5 10 20 30 feet

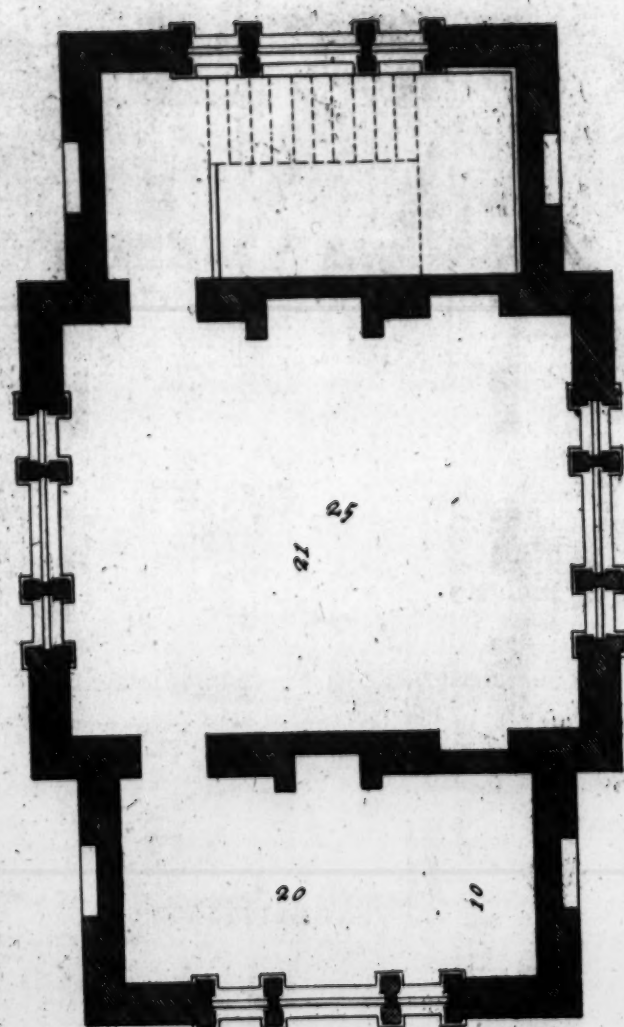
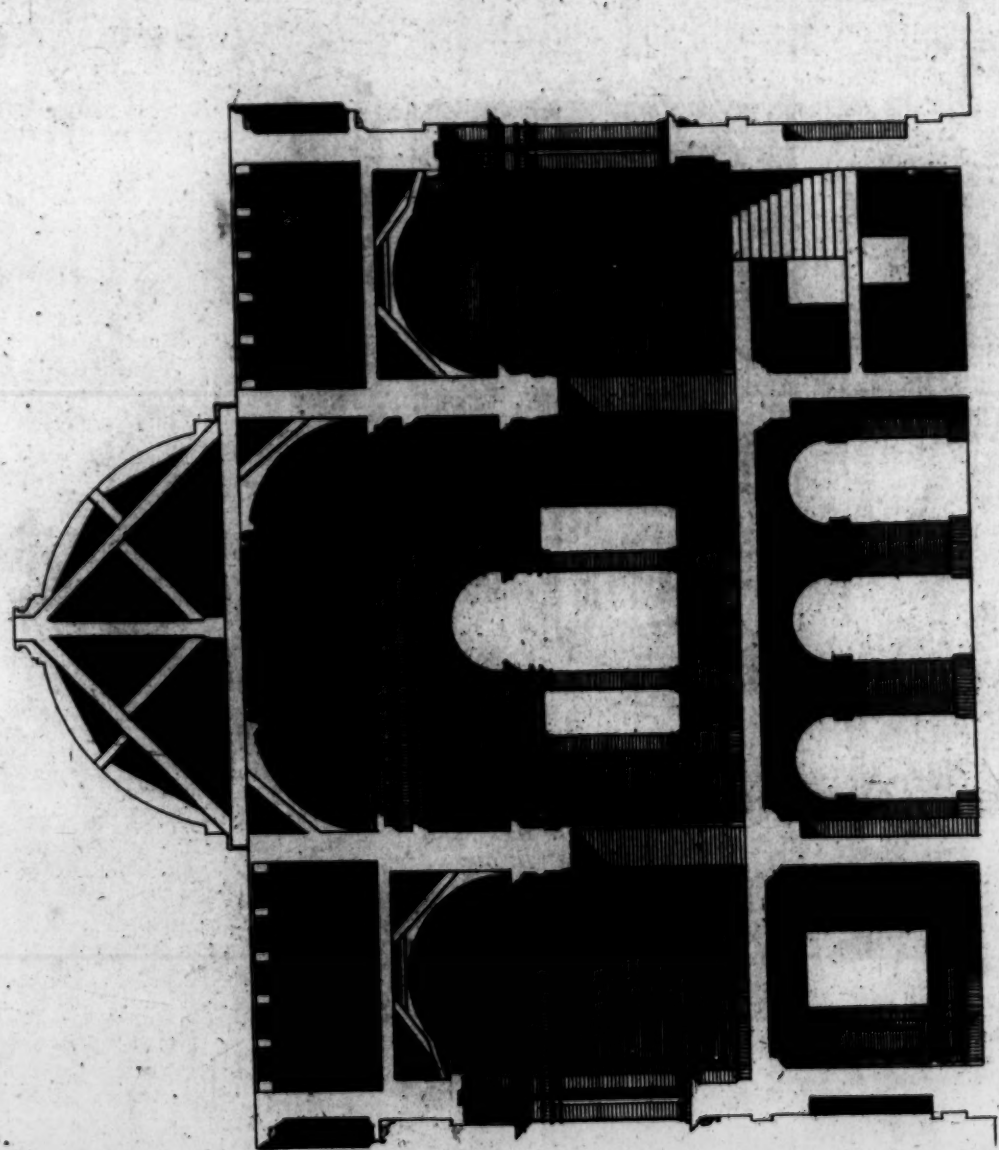






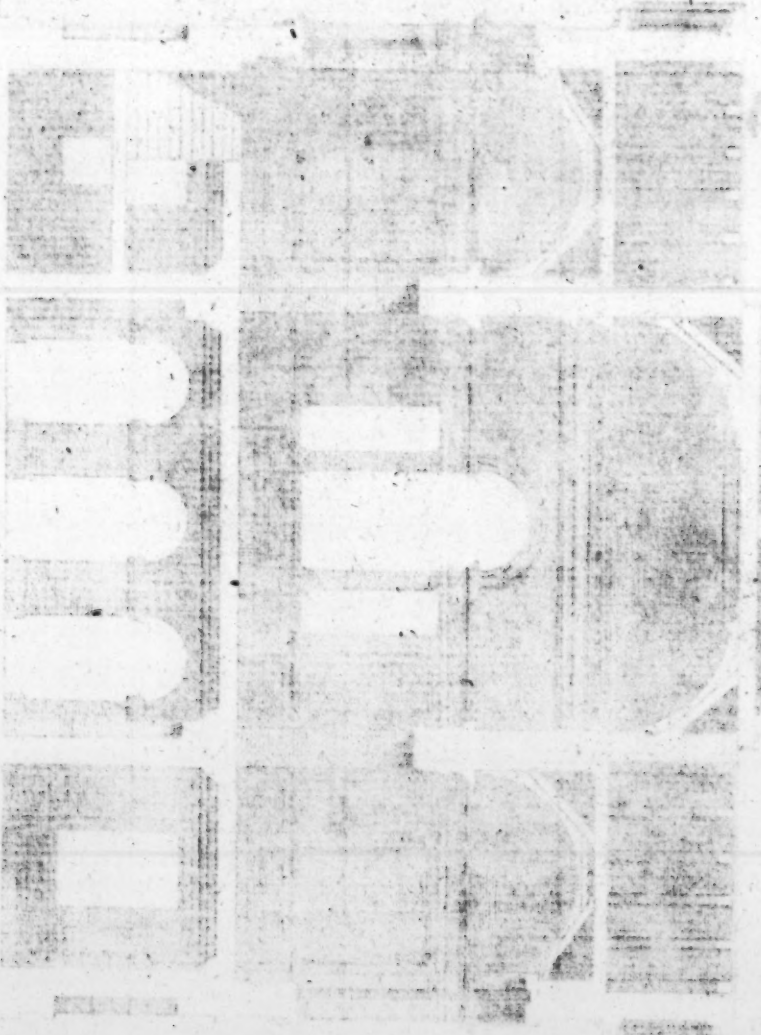
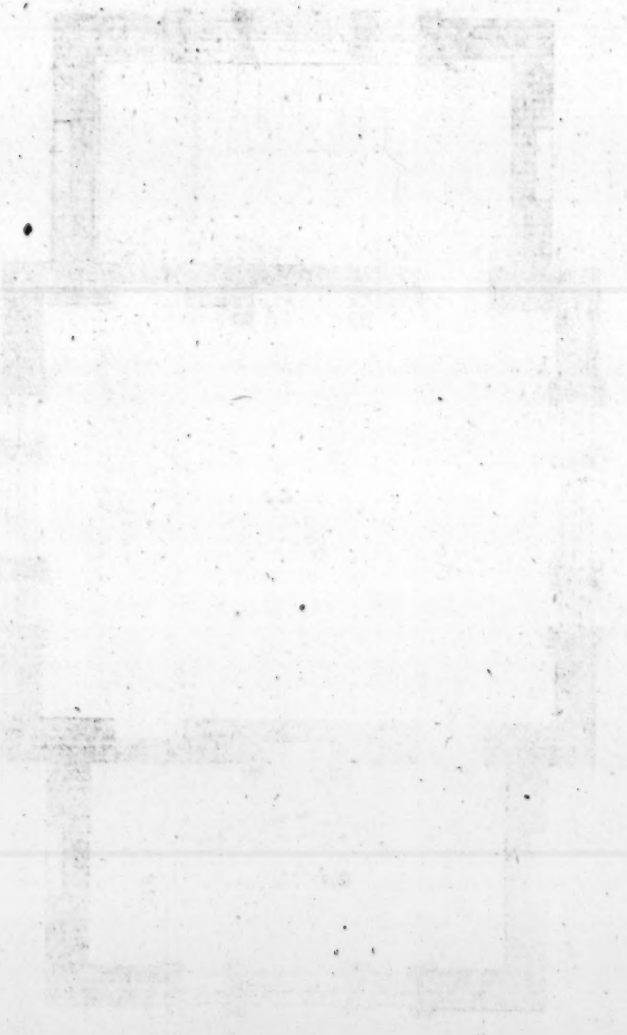
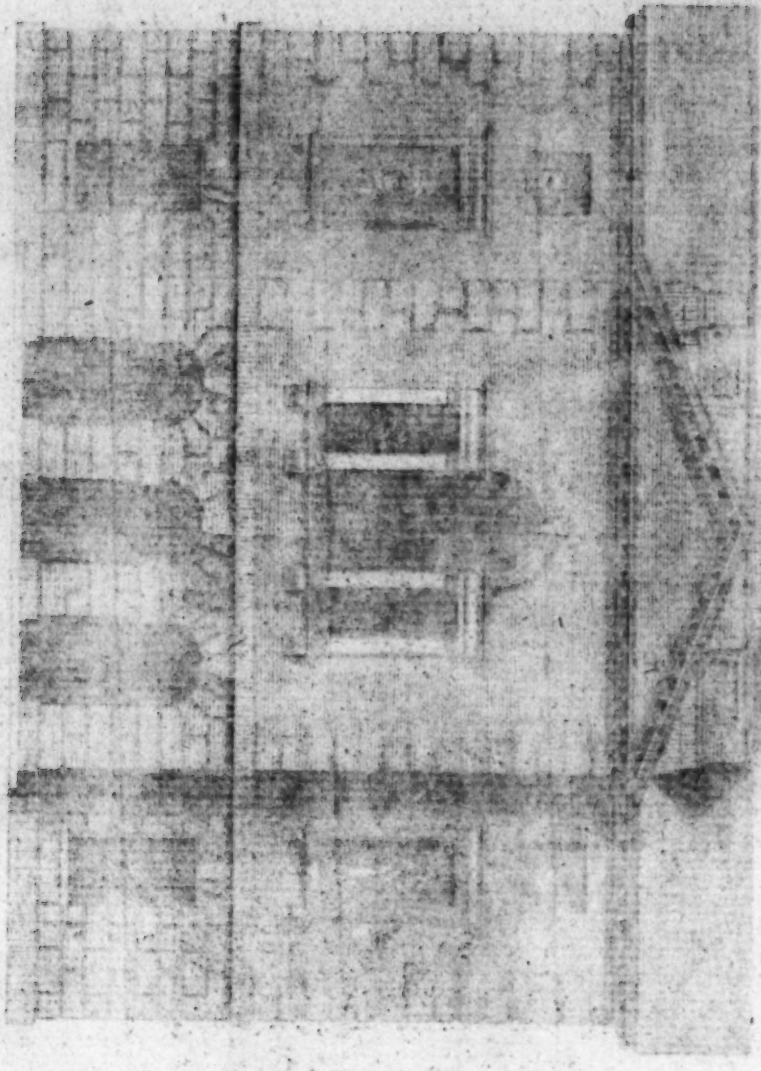
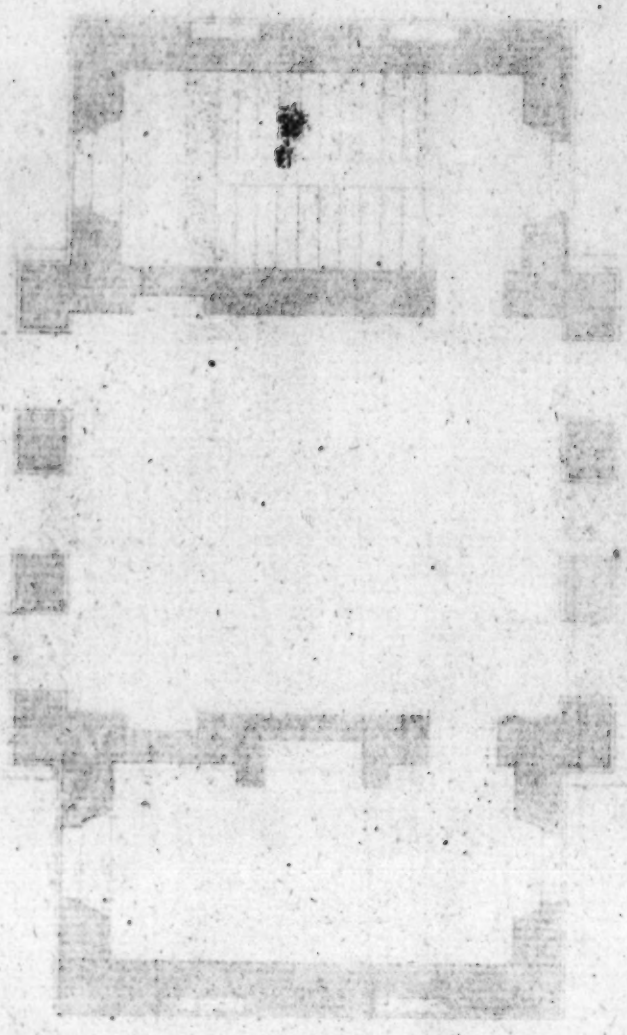


E. Kirkall sculp.

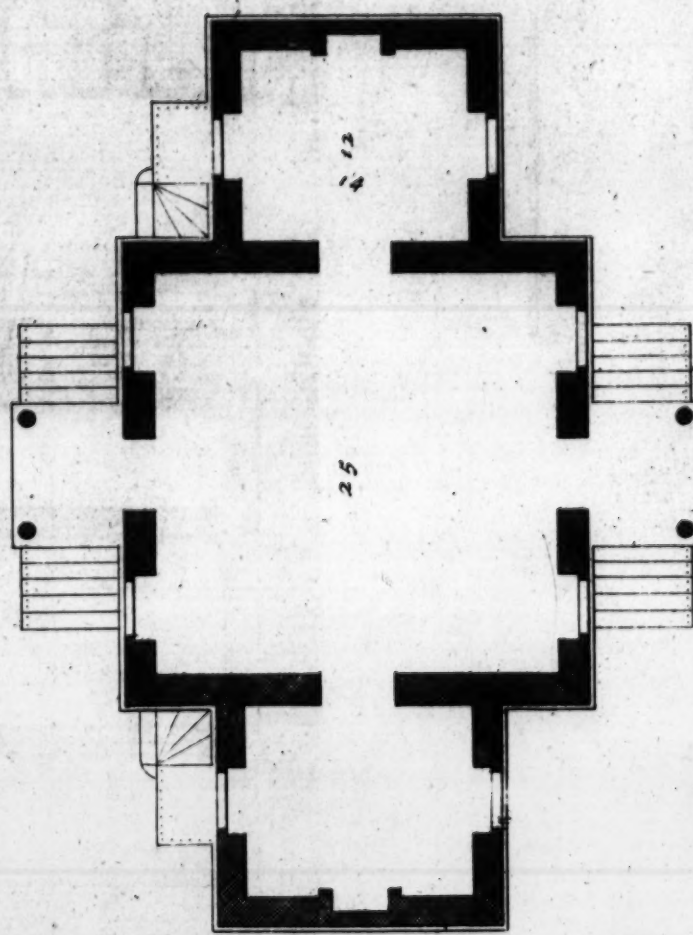
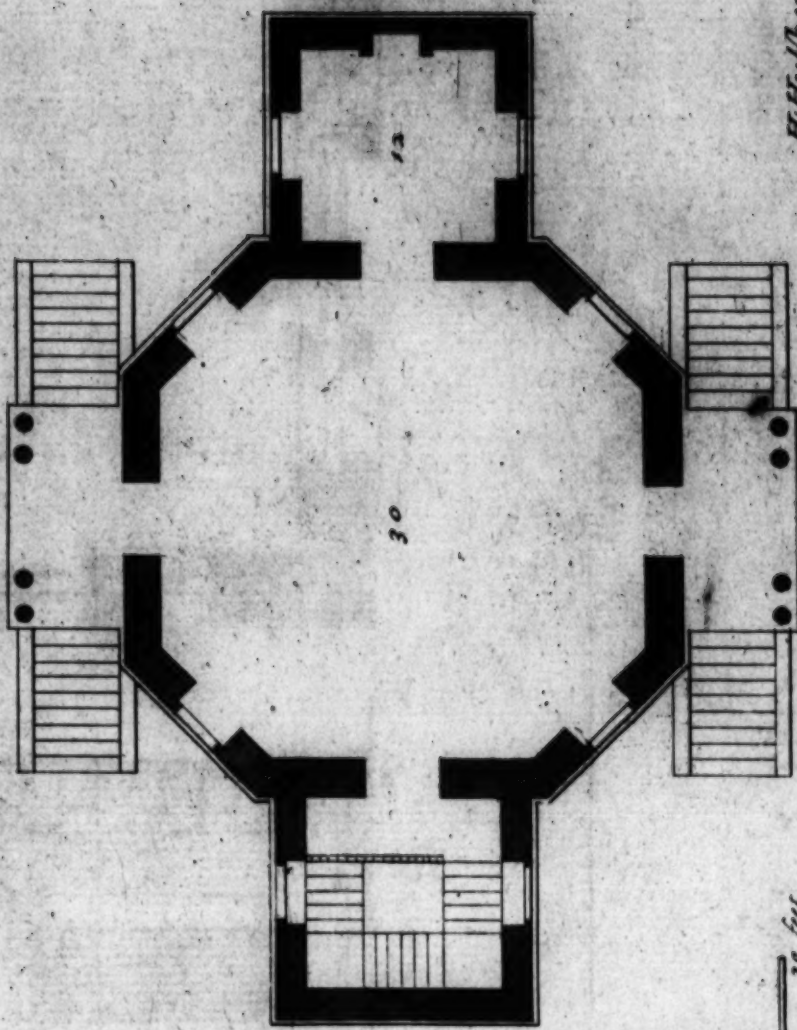
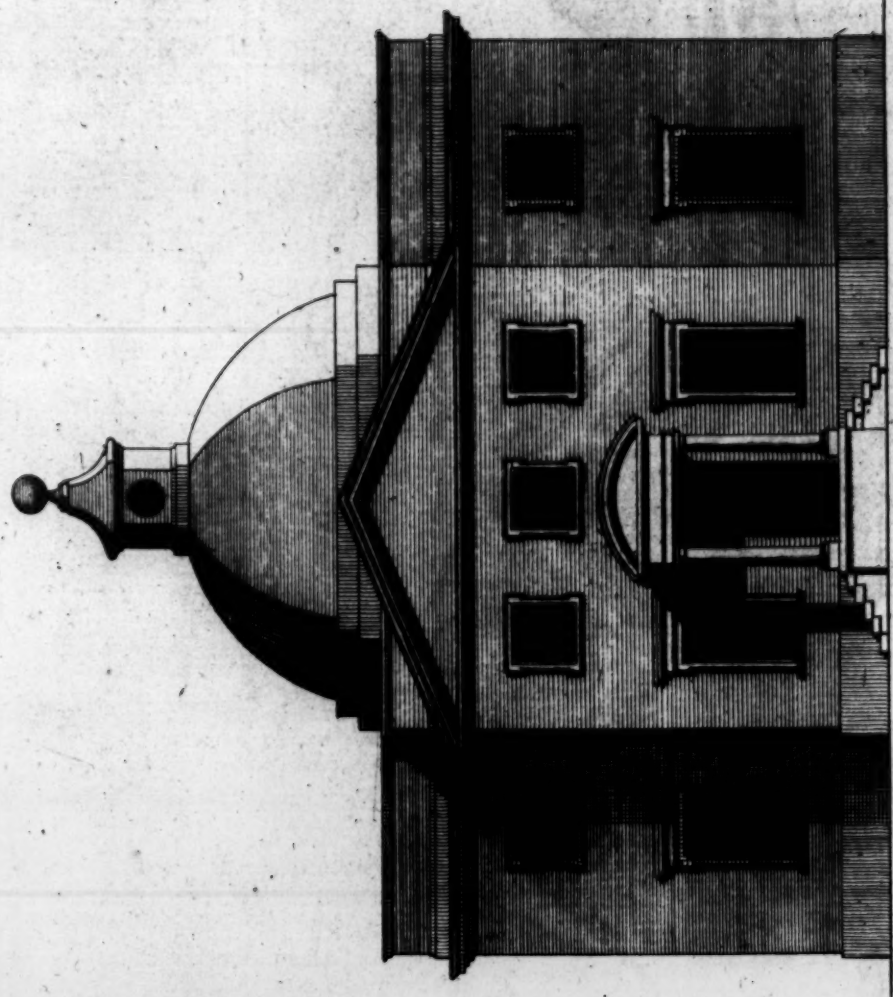
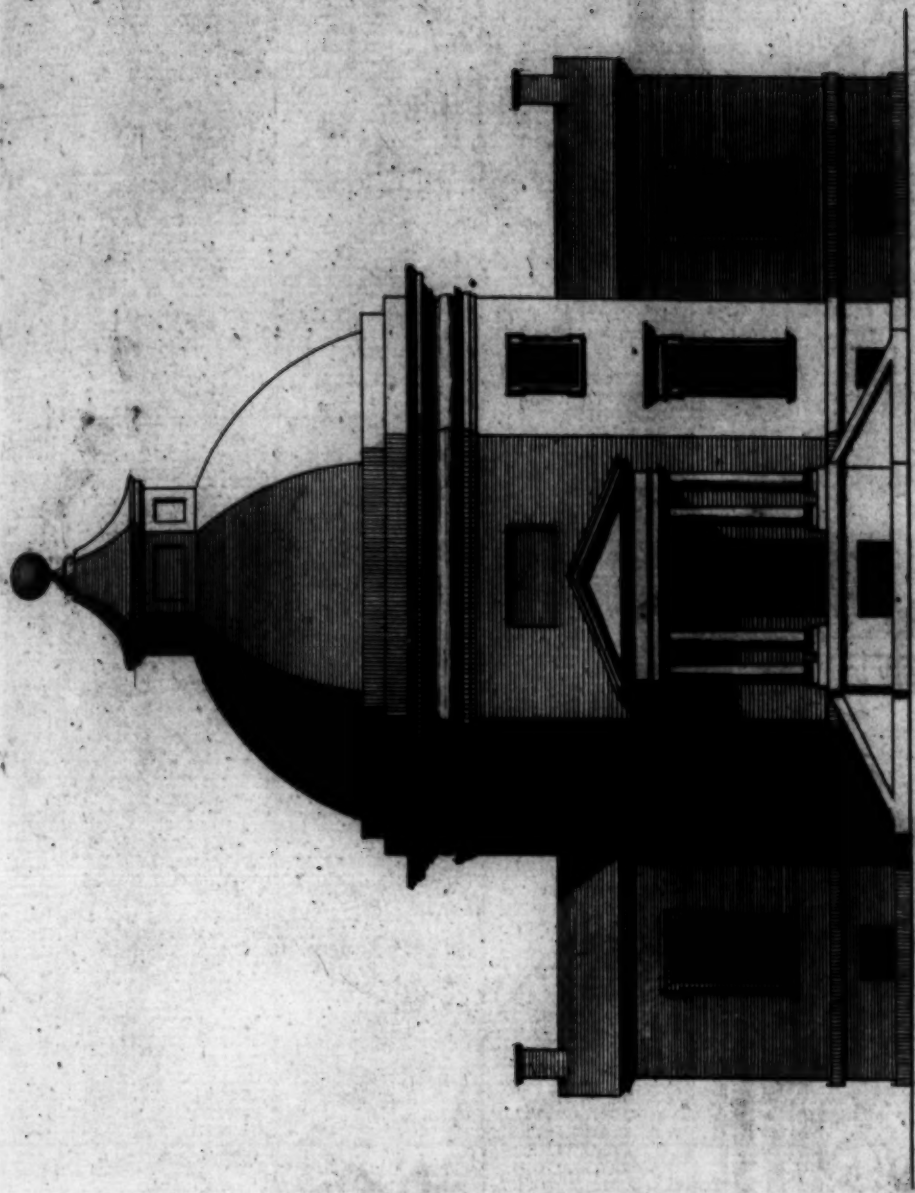


Jacobo Gibbs Architect.







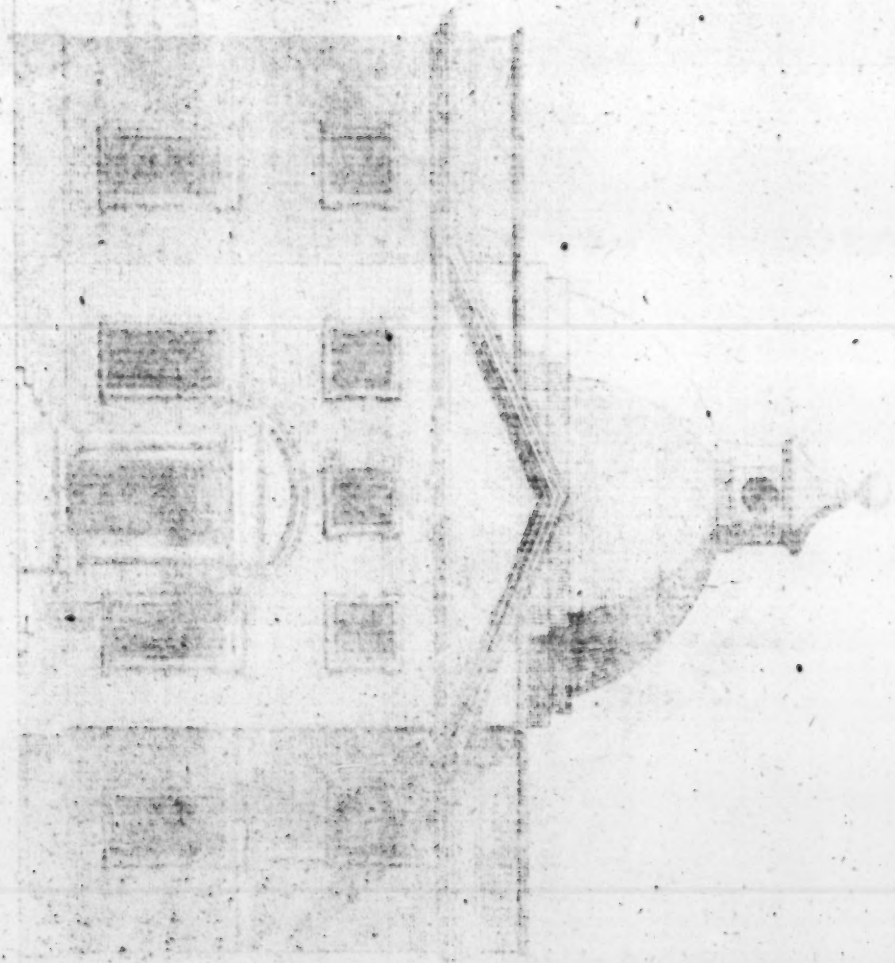
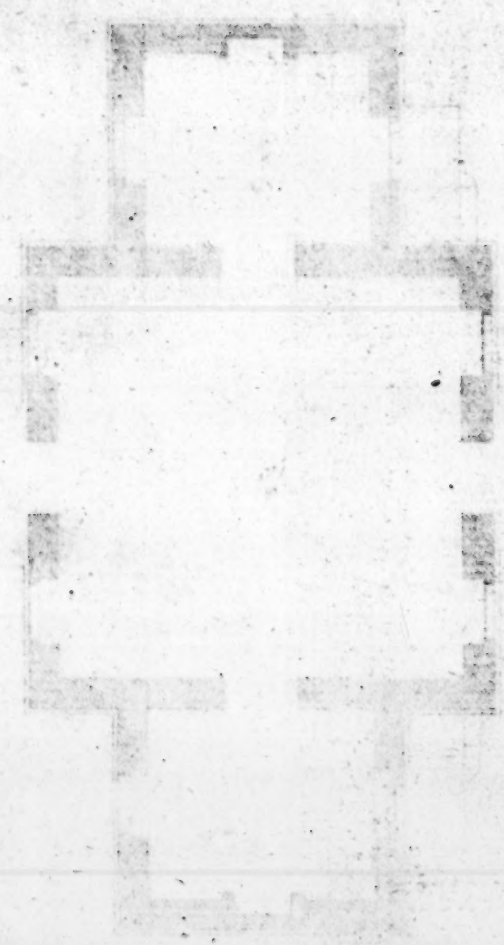
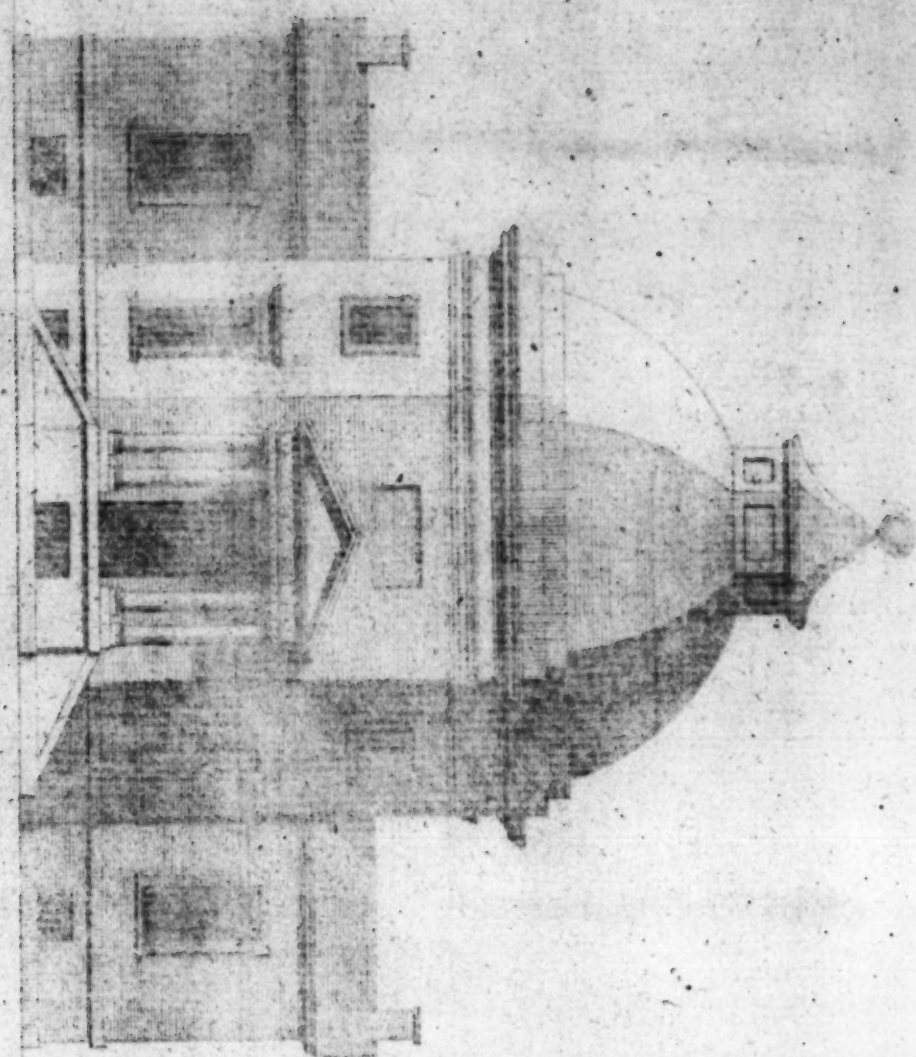
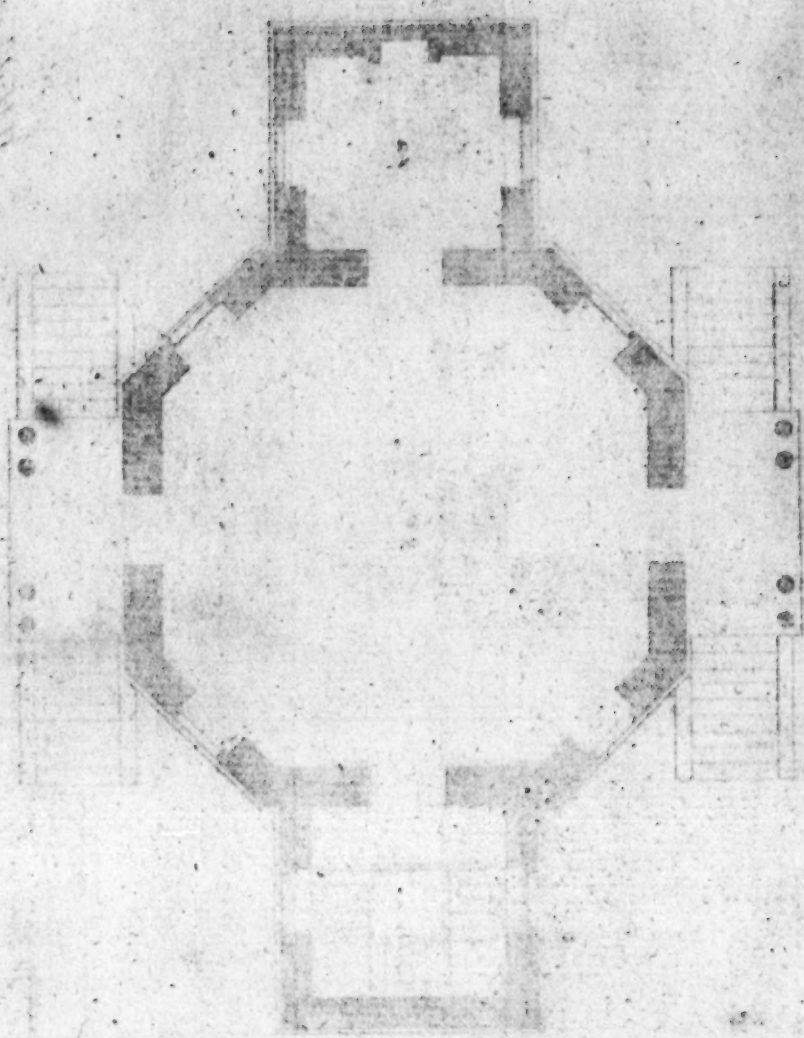


30 feet  
20  
10  
5

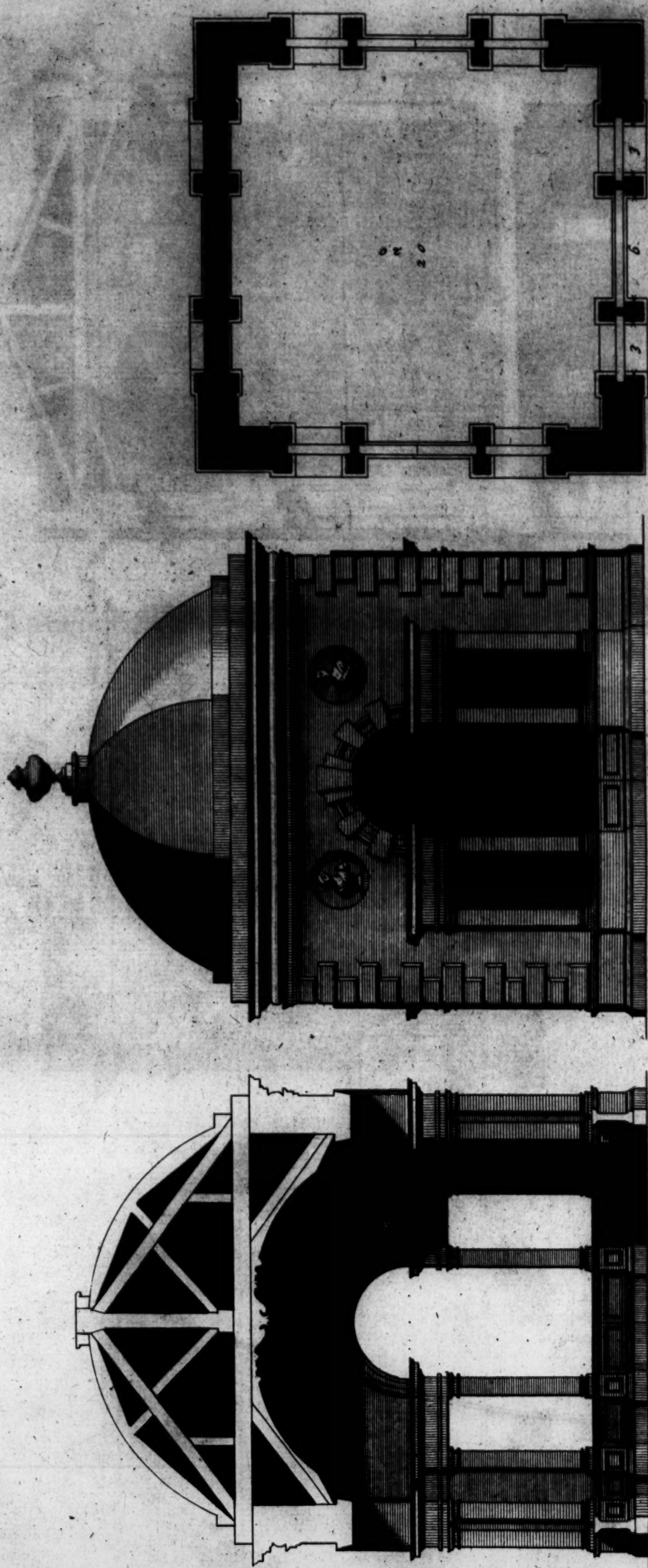
H. Hildburgh Sculp.

Jacob Gibbs Architect









H. Hüfbergh Sculp:

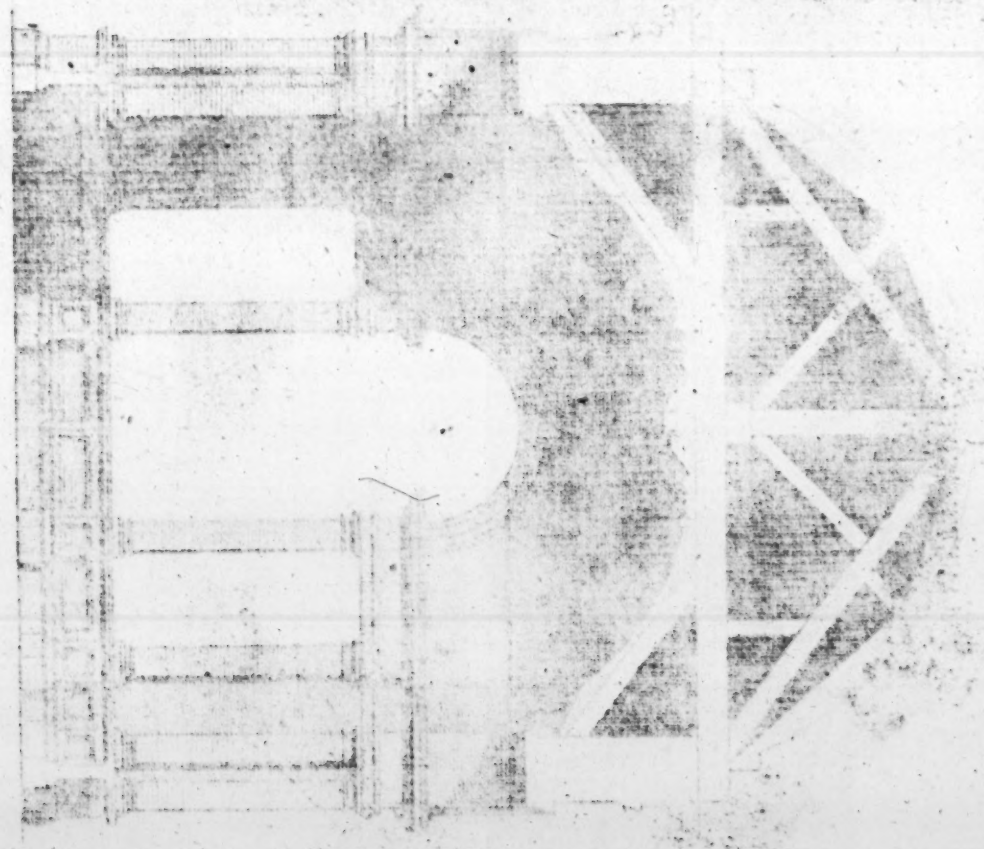
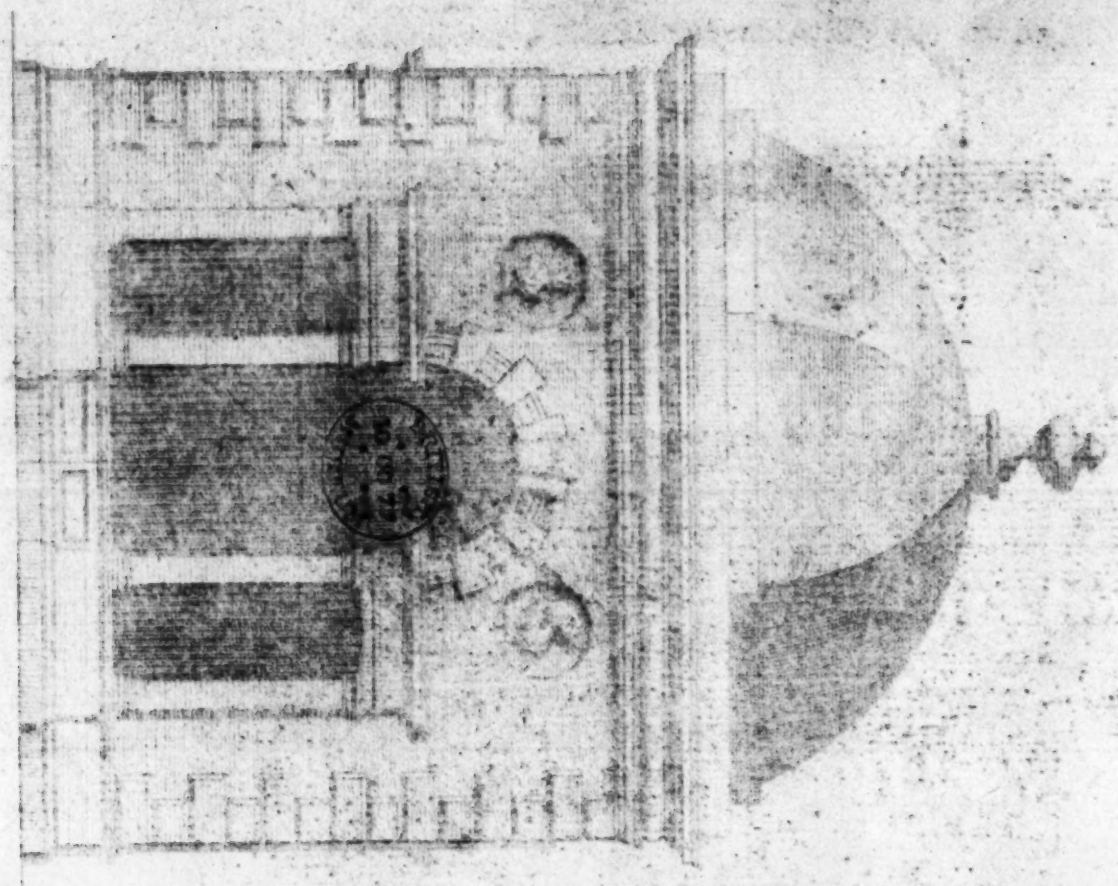
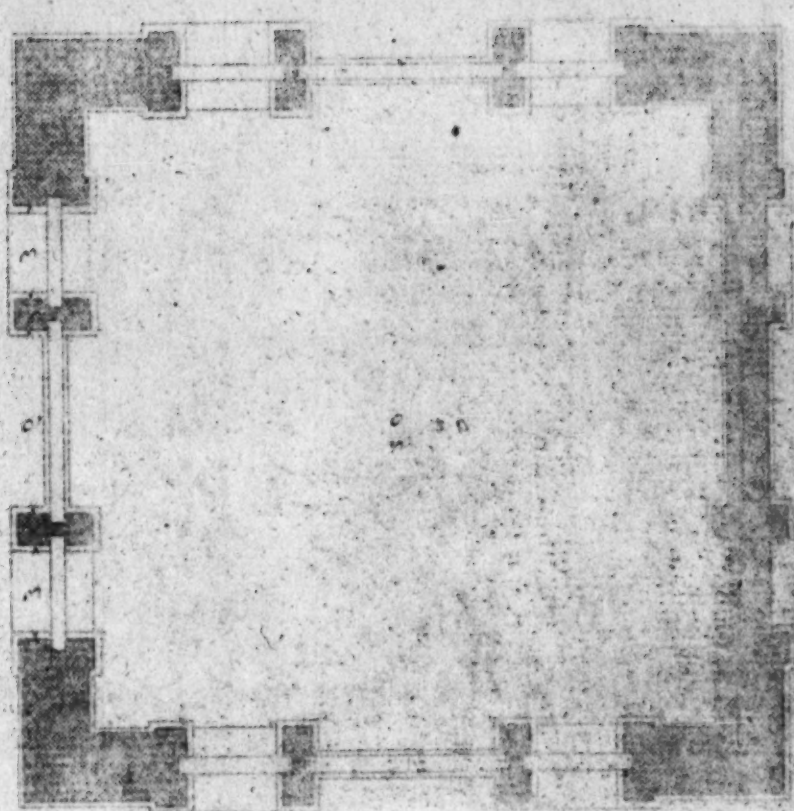
*Jacobo Gibbs Architecto.*



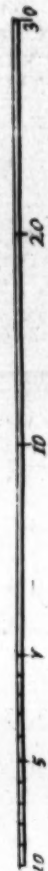
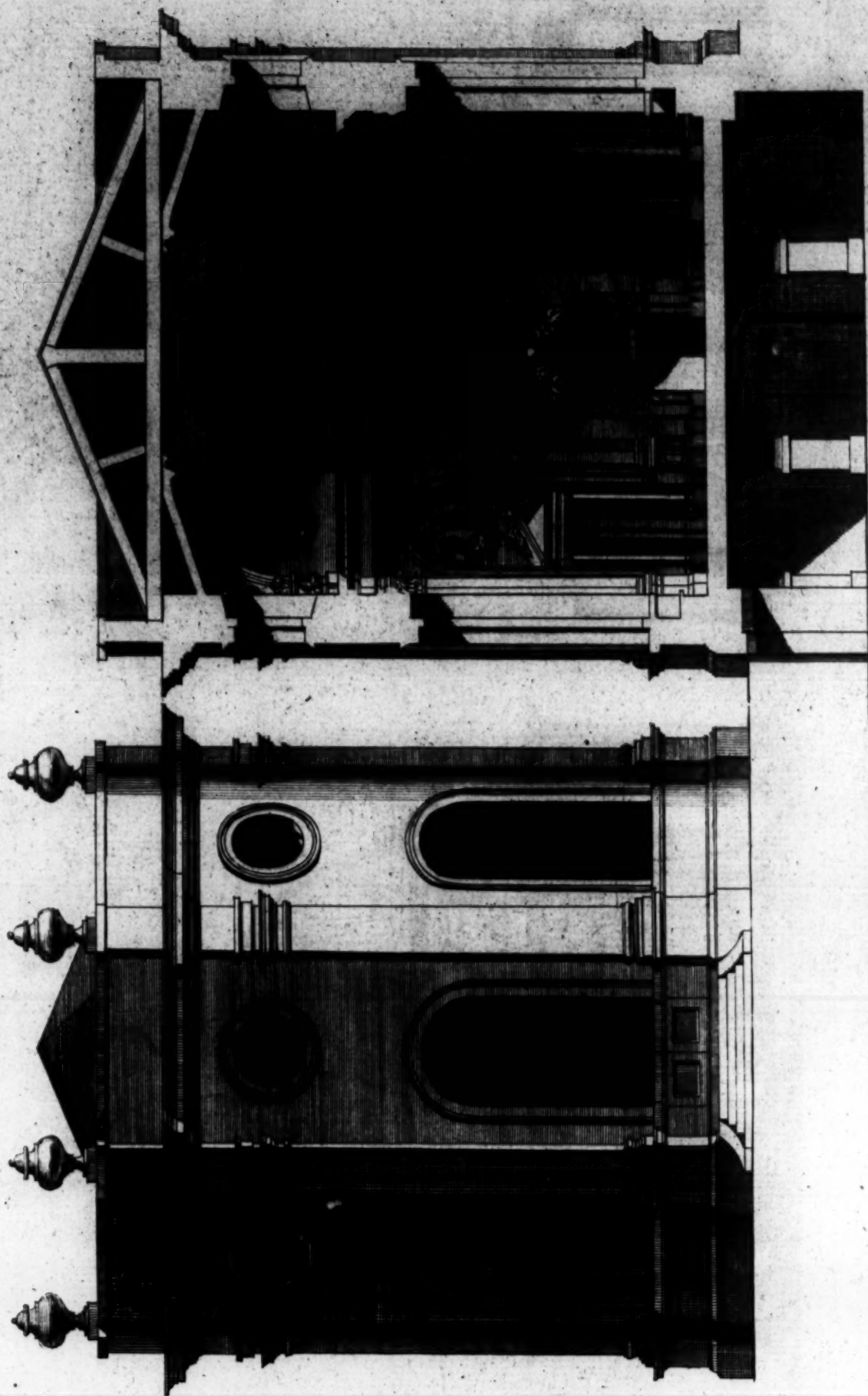


Architectural Plan

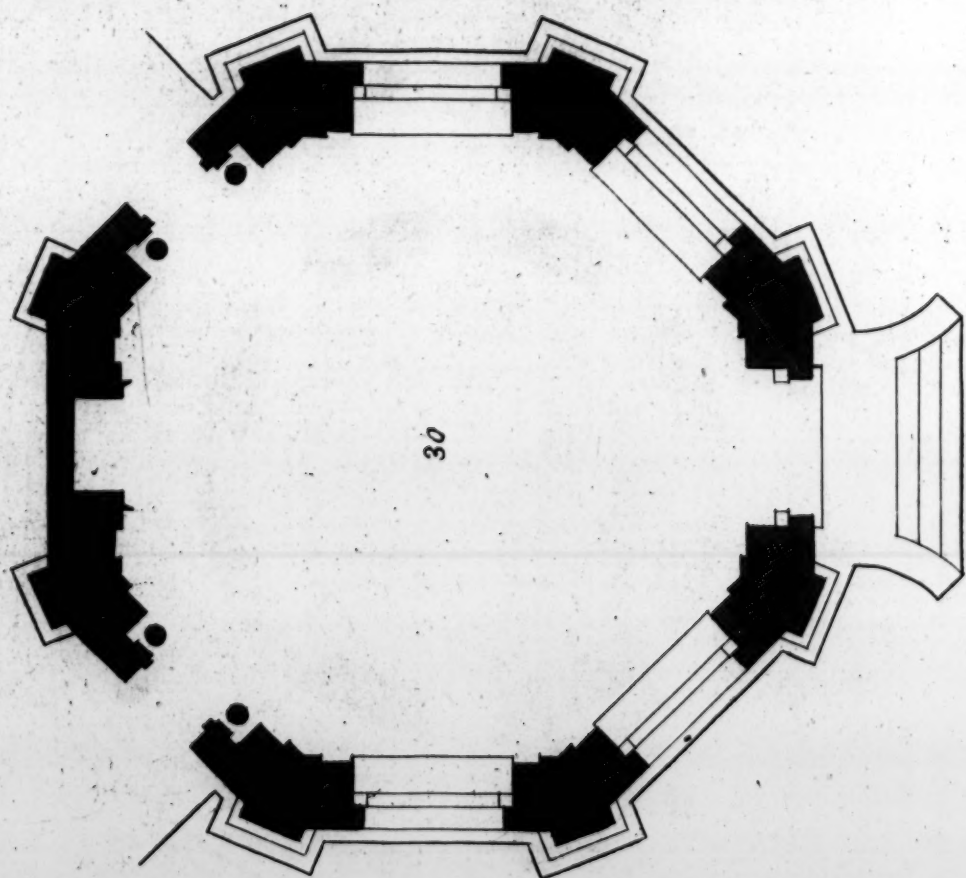
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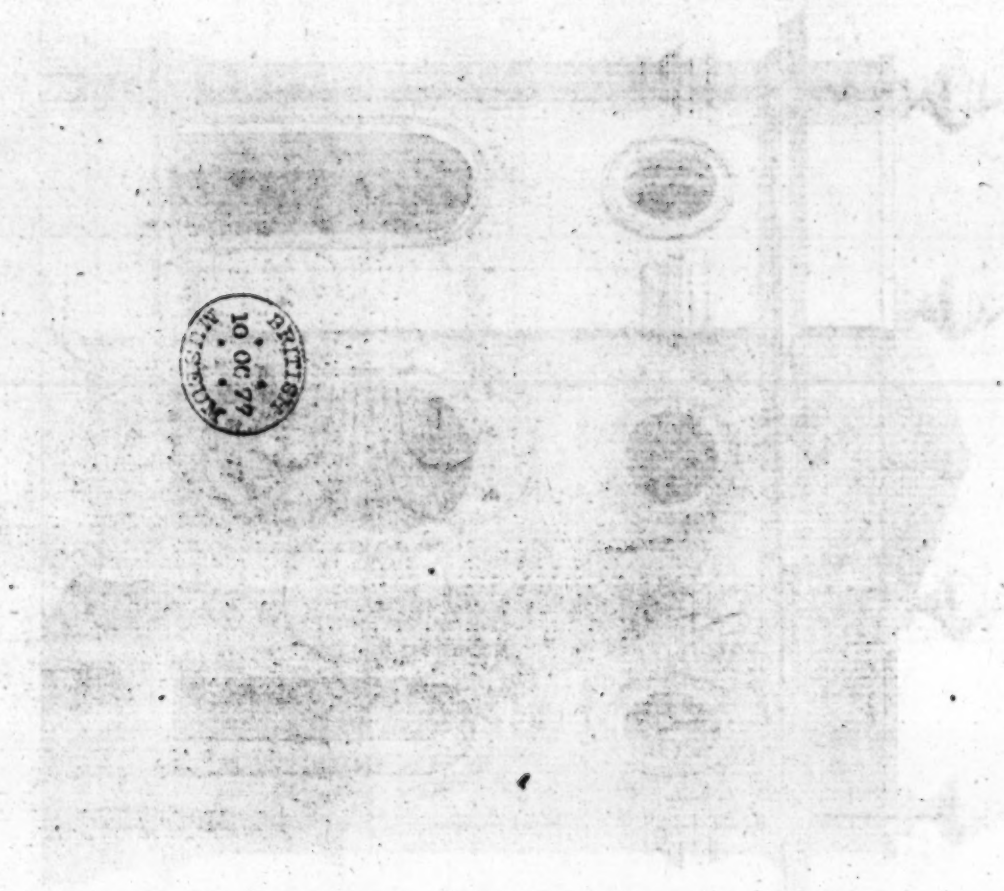
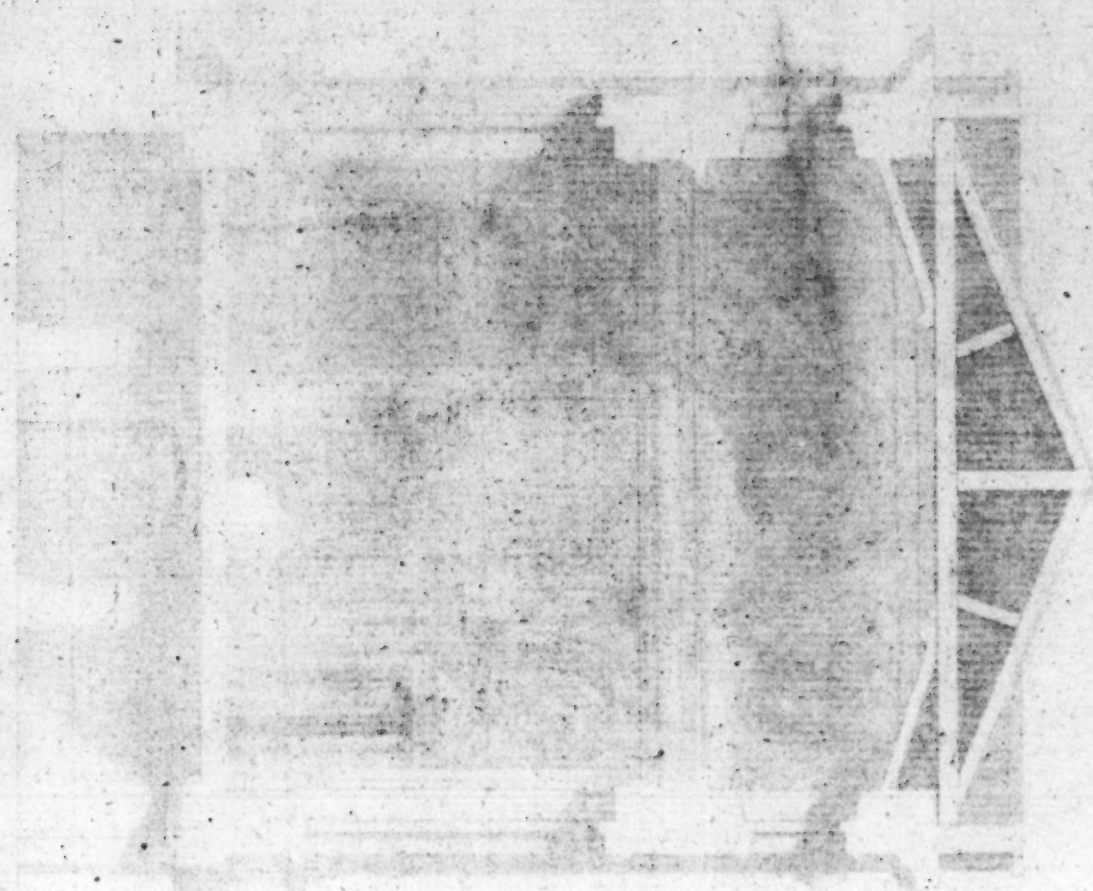
E. Kirkall sculp



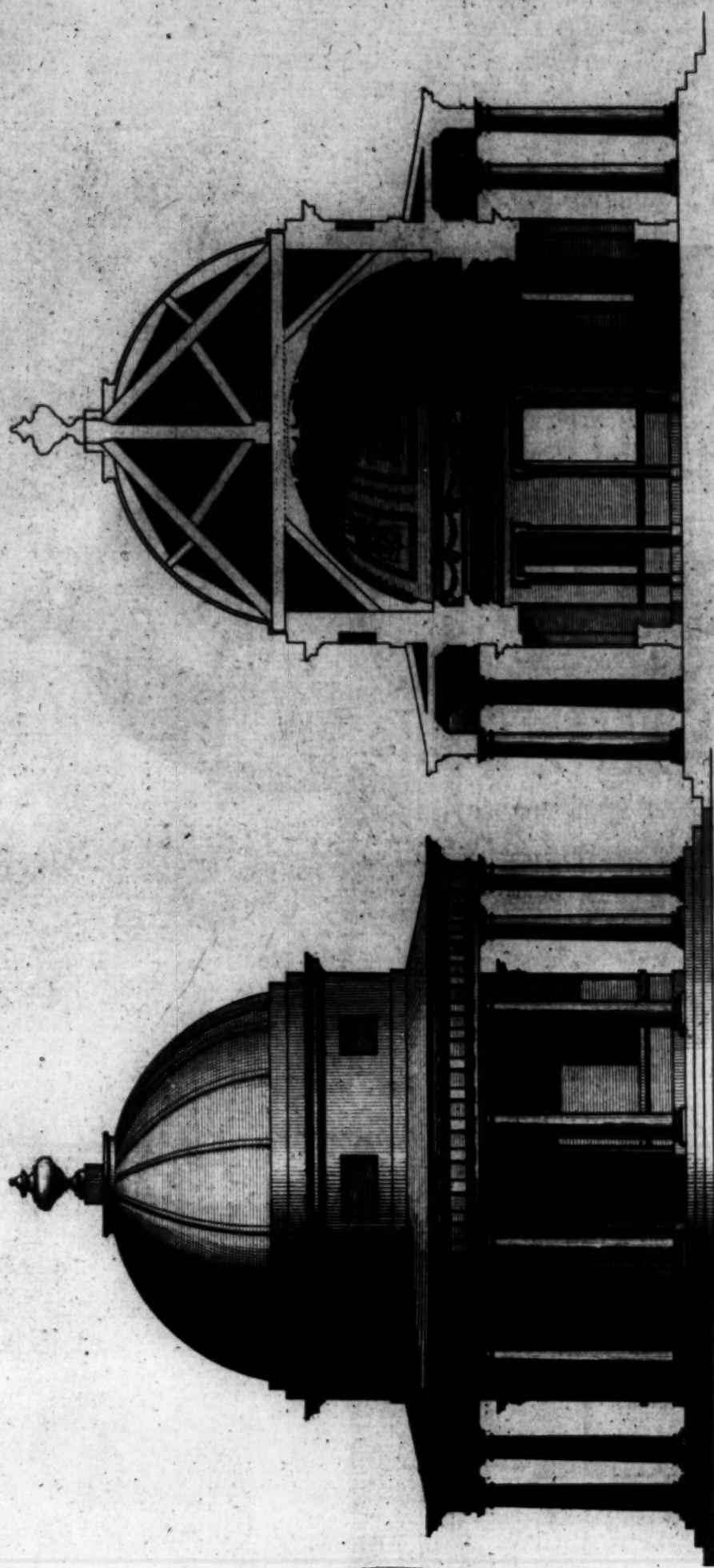
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Ja. Gibbs Architect.

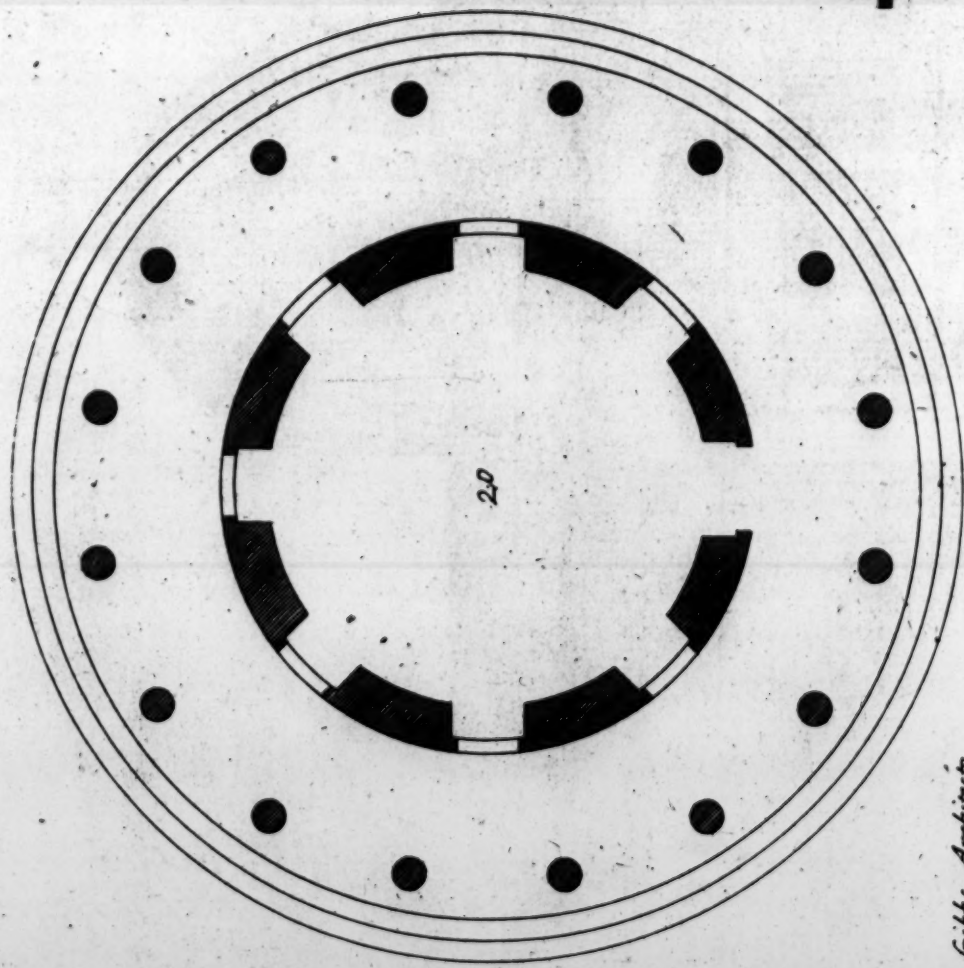
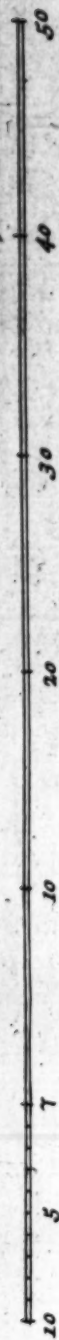






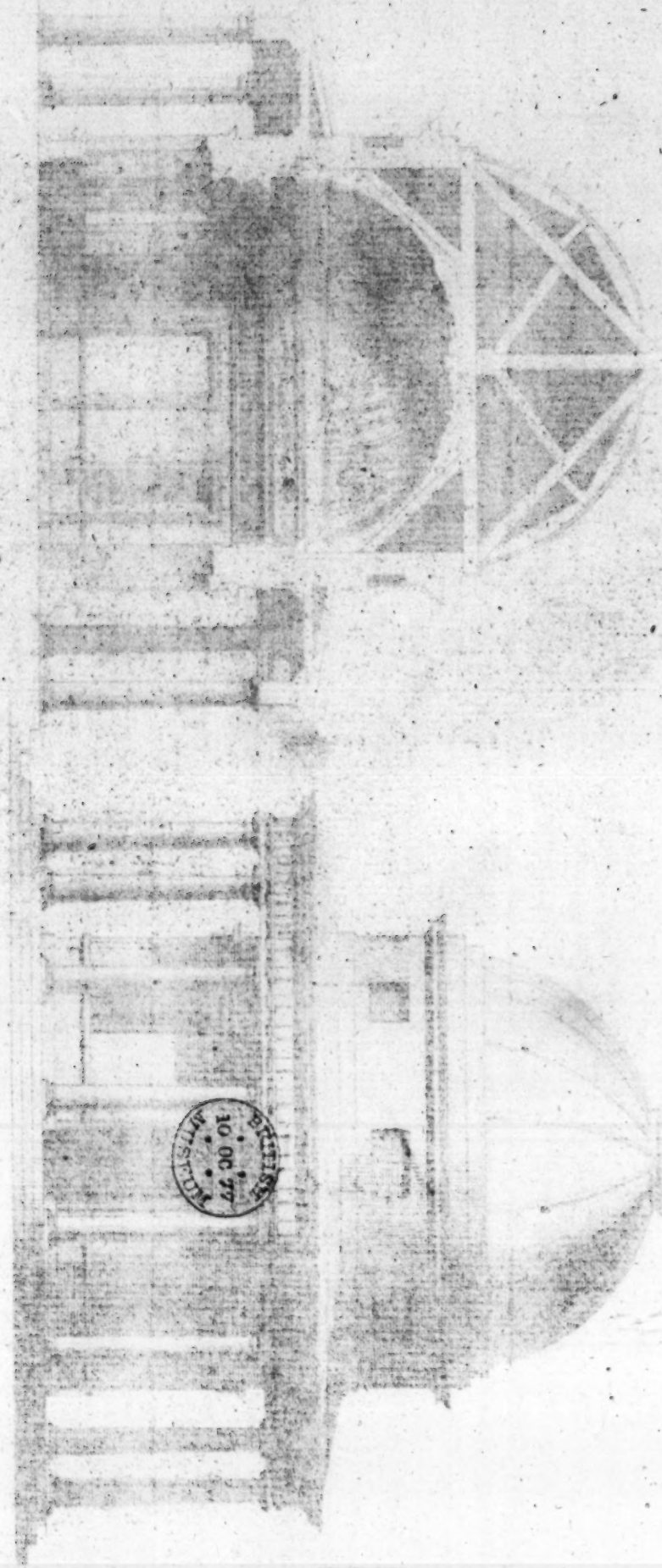


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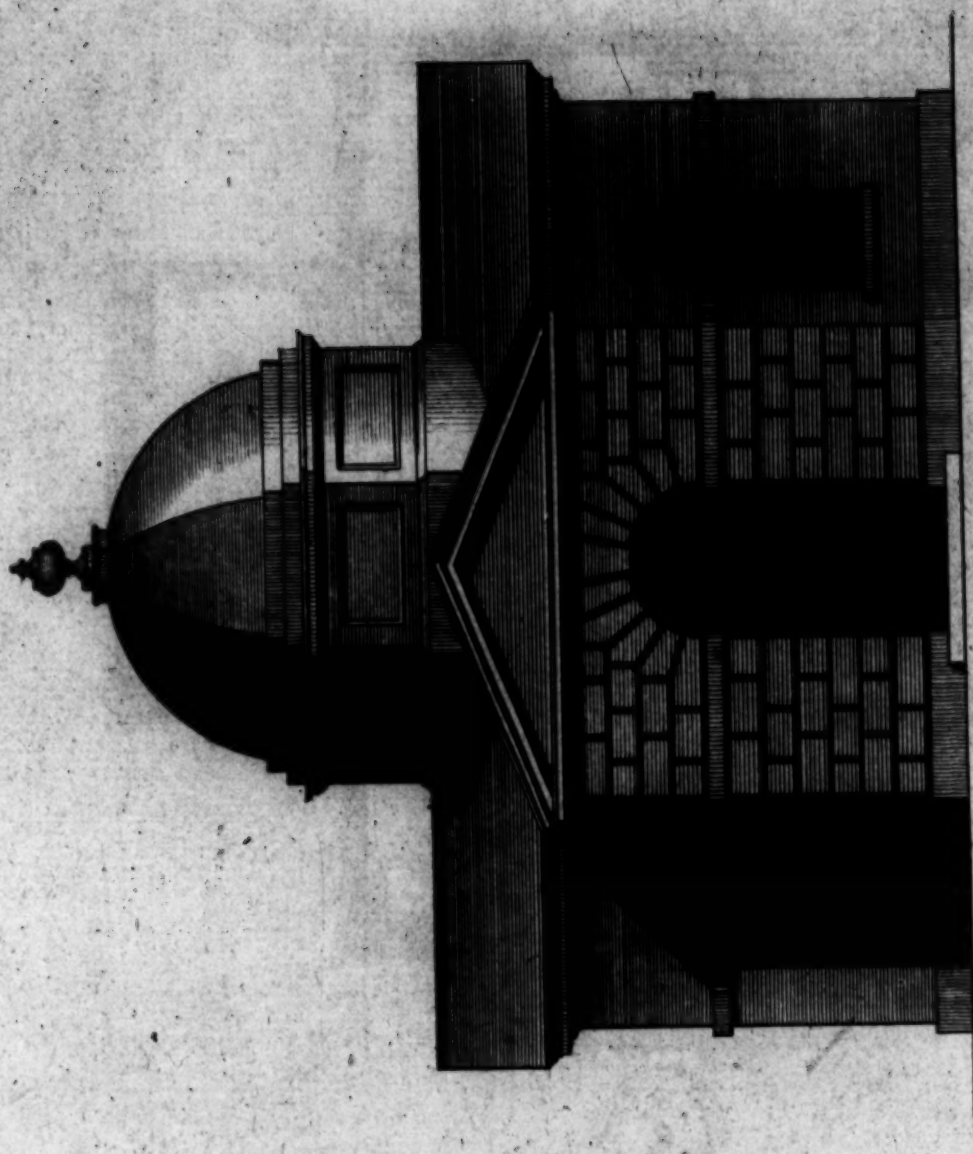


Jacobs Gibbs Architect

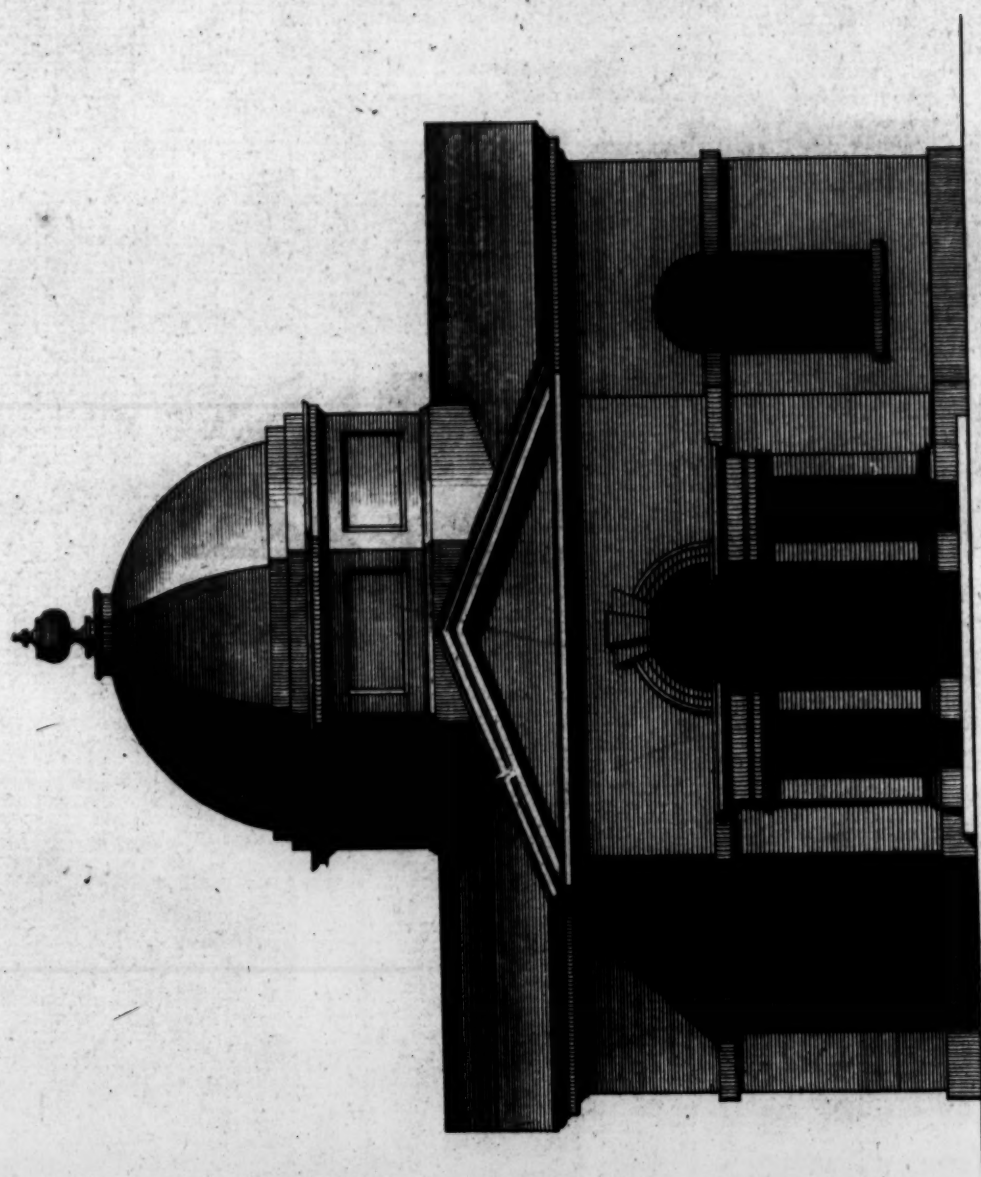








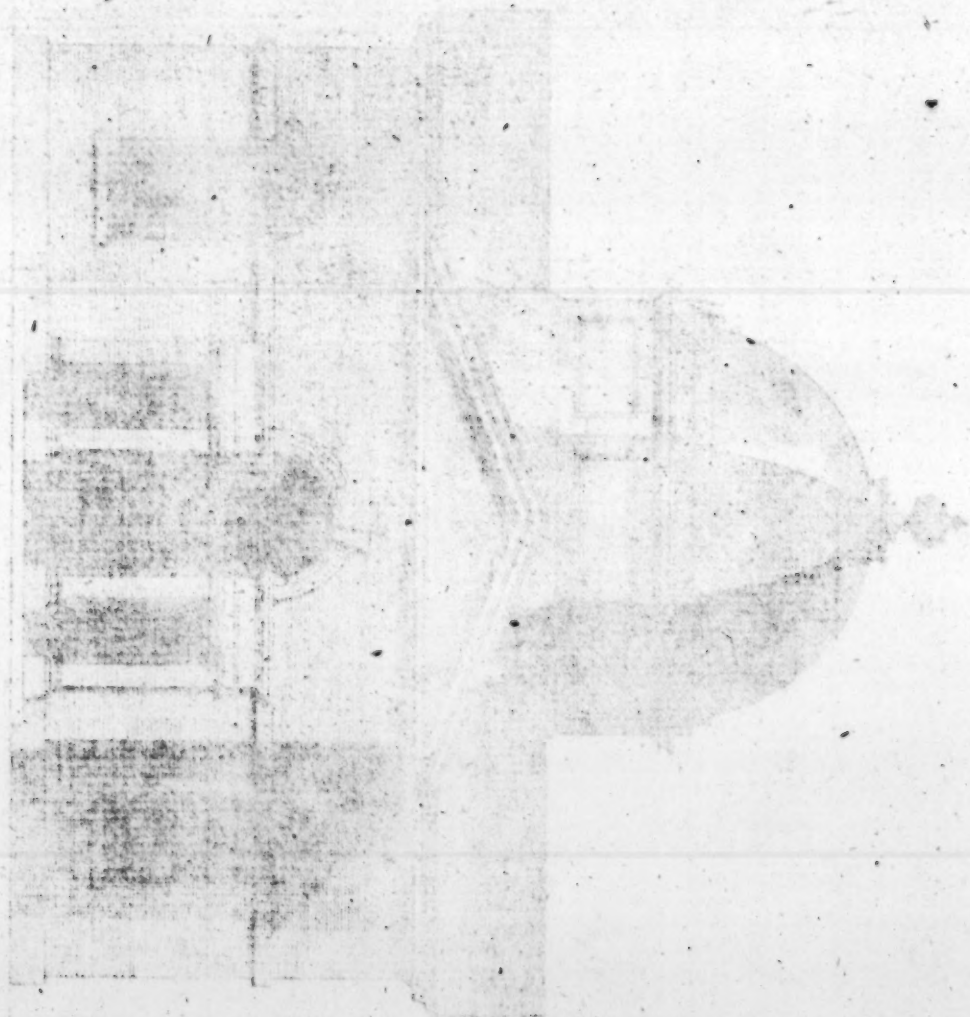
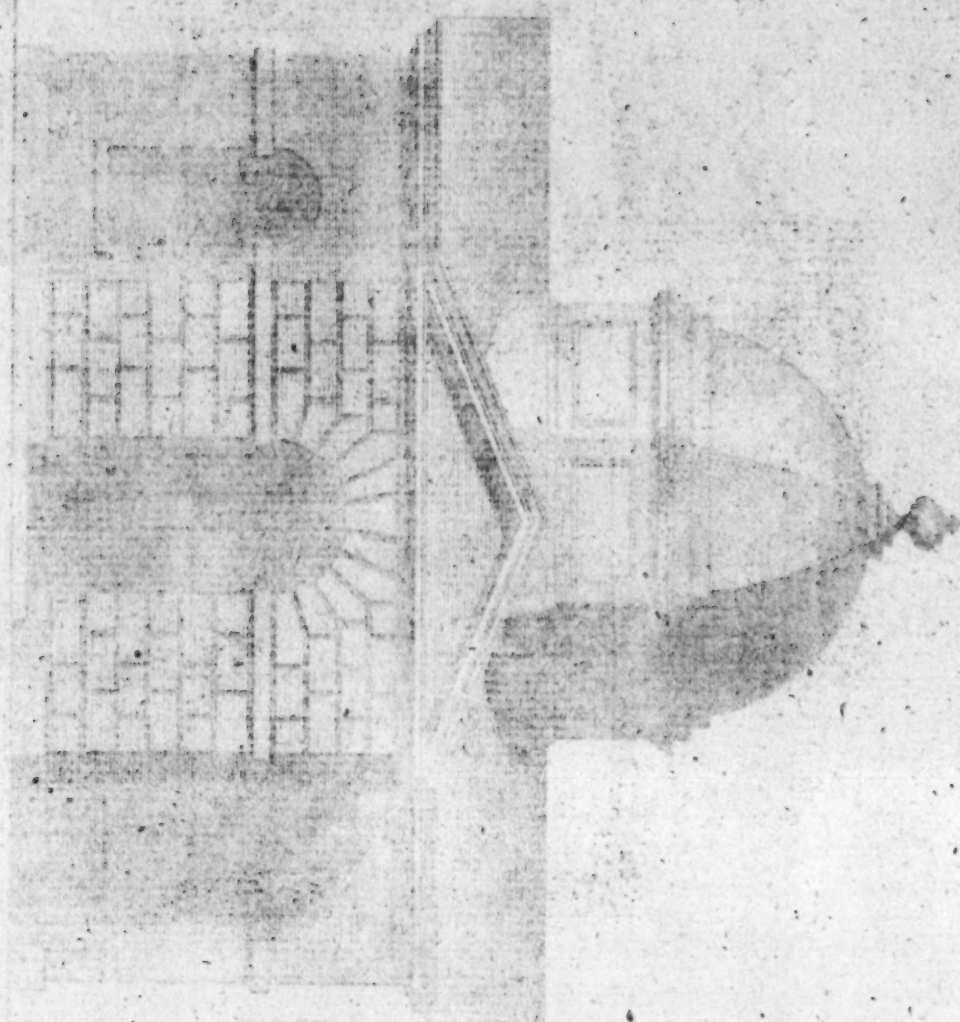
*H. Hulbergh Sculpt.*



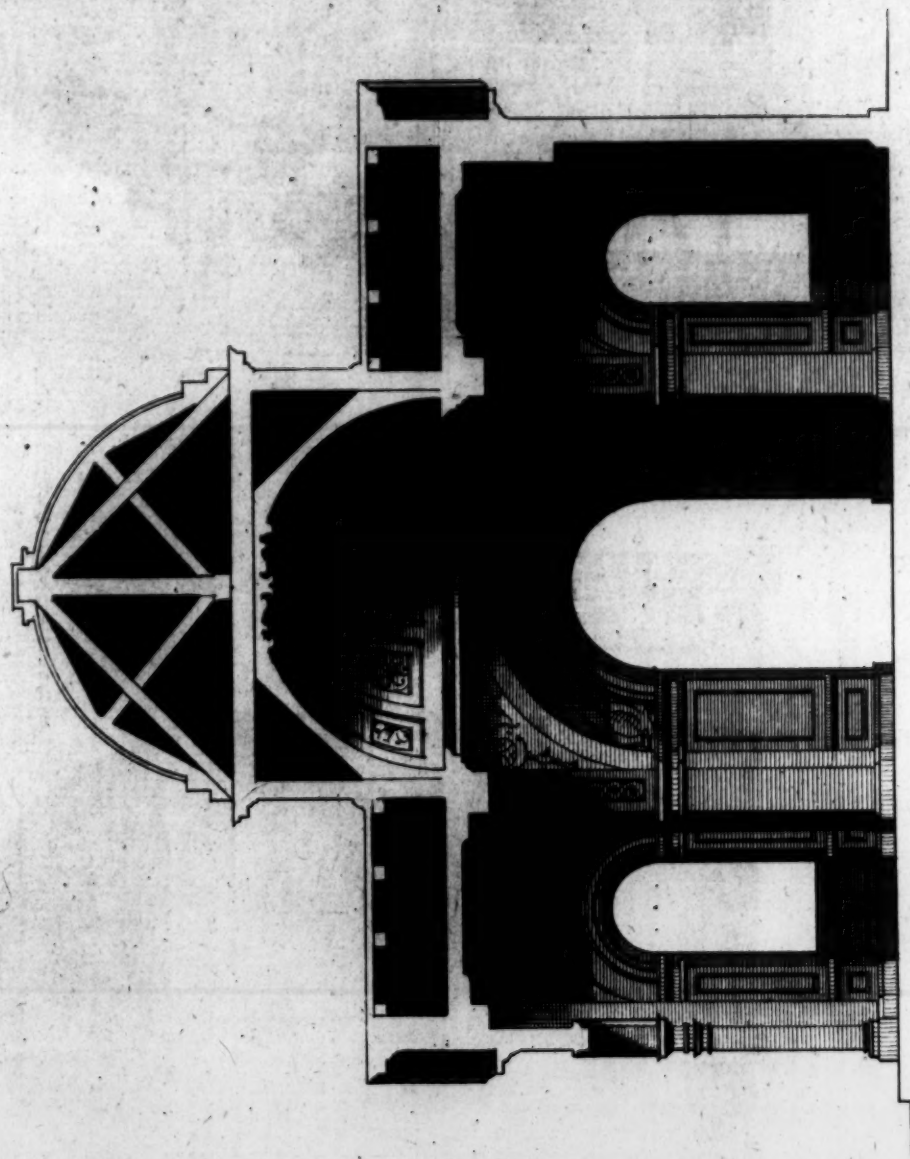
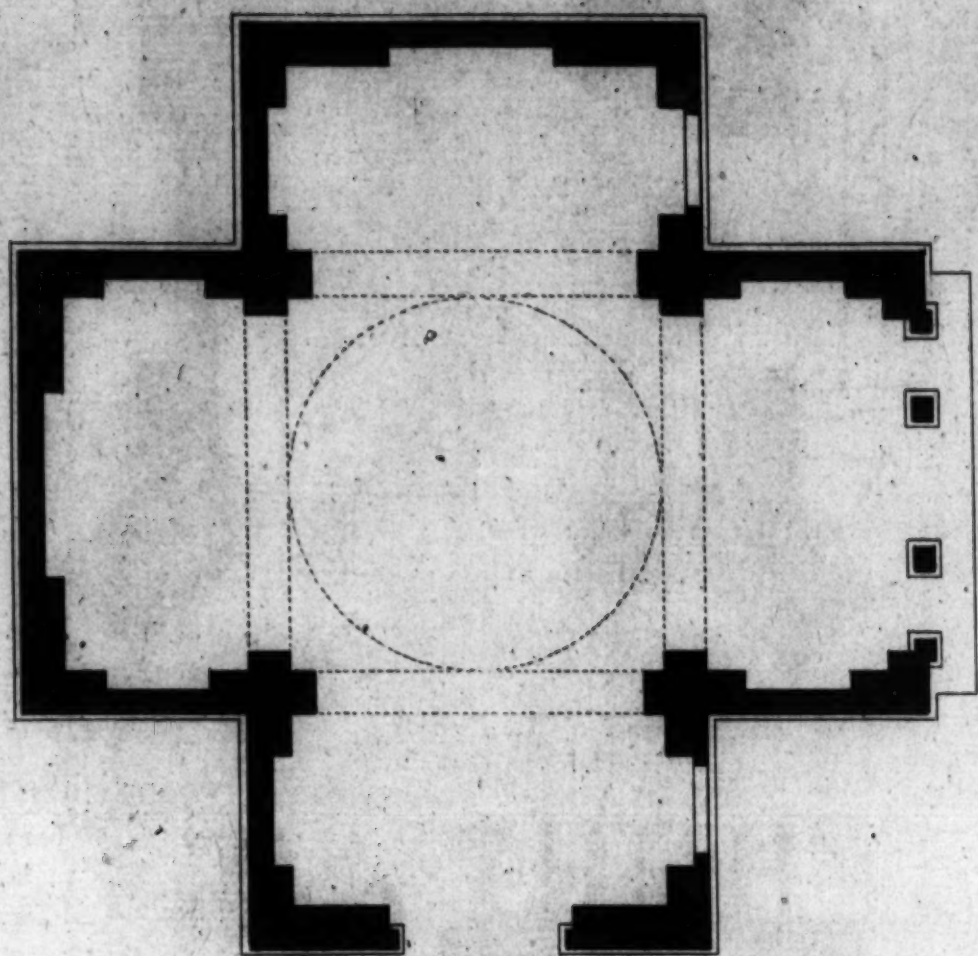
*Jacobo Gibbs Architectus*



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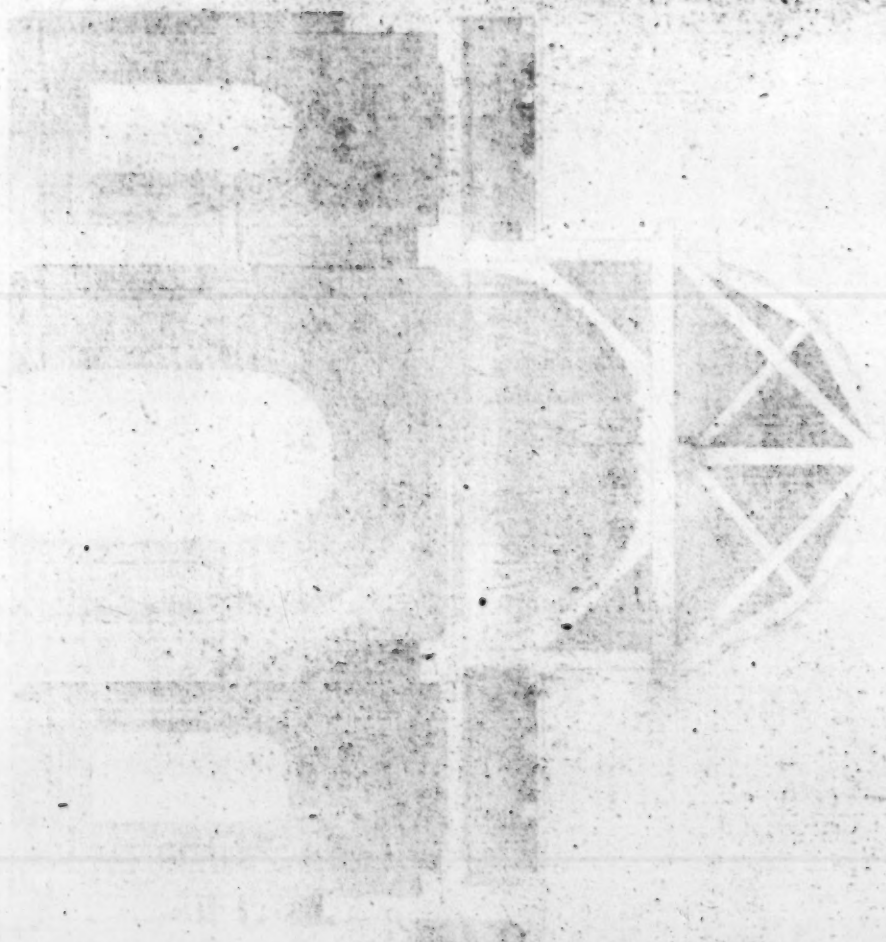


30 feet  
10  
5

*H. Hulbergh Sculpt.*

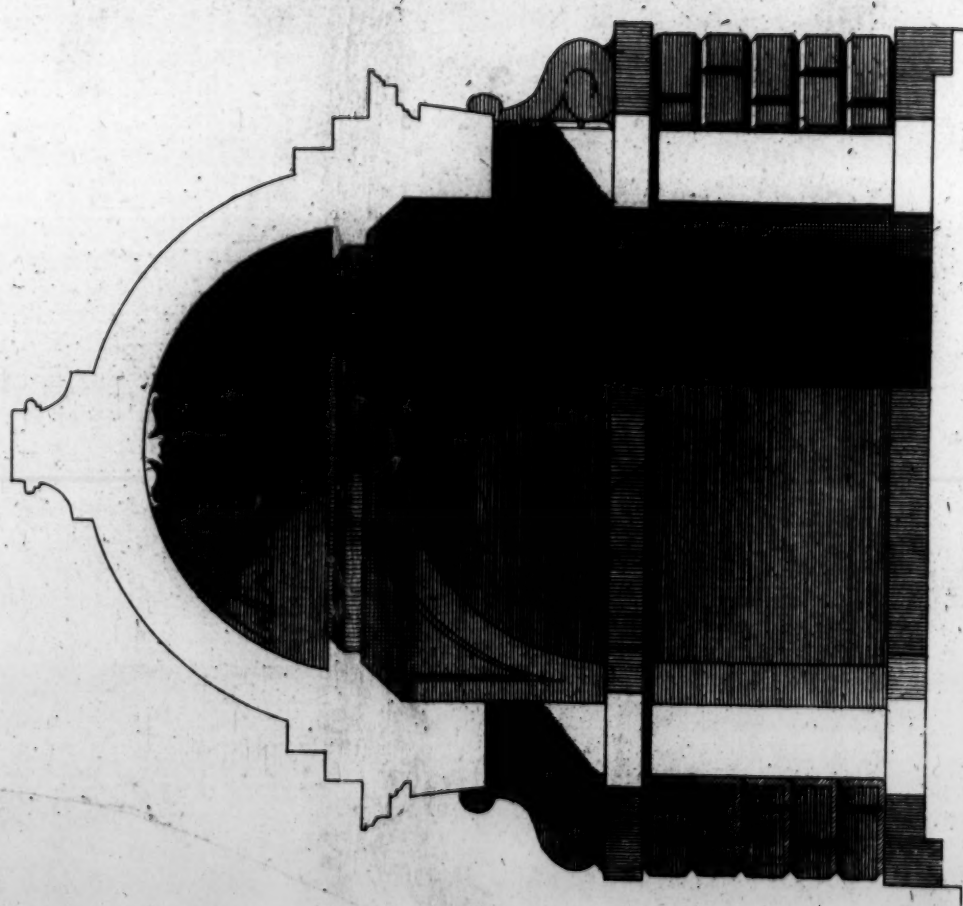
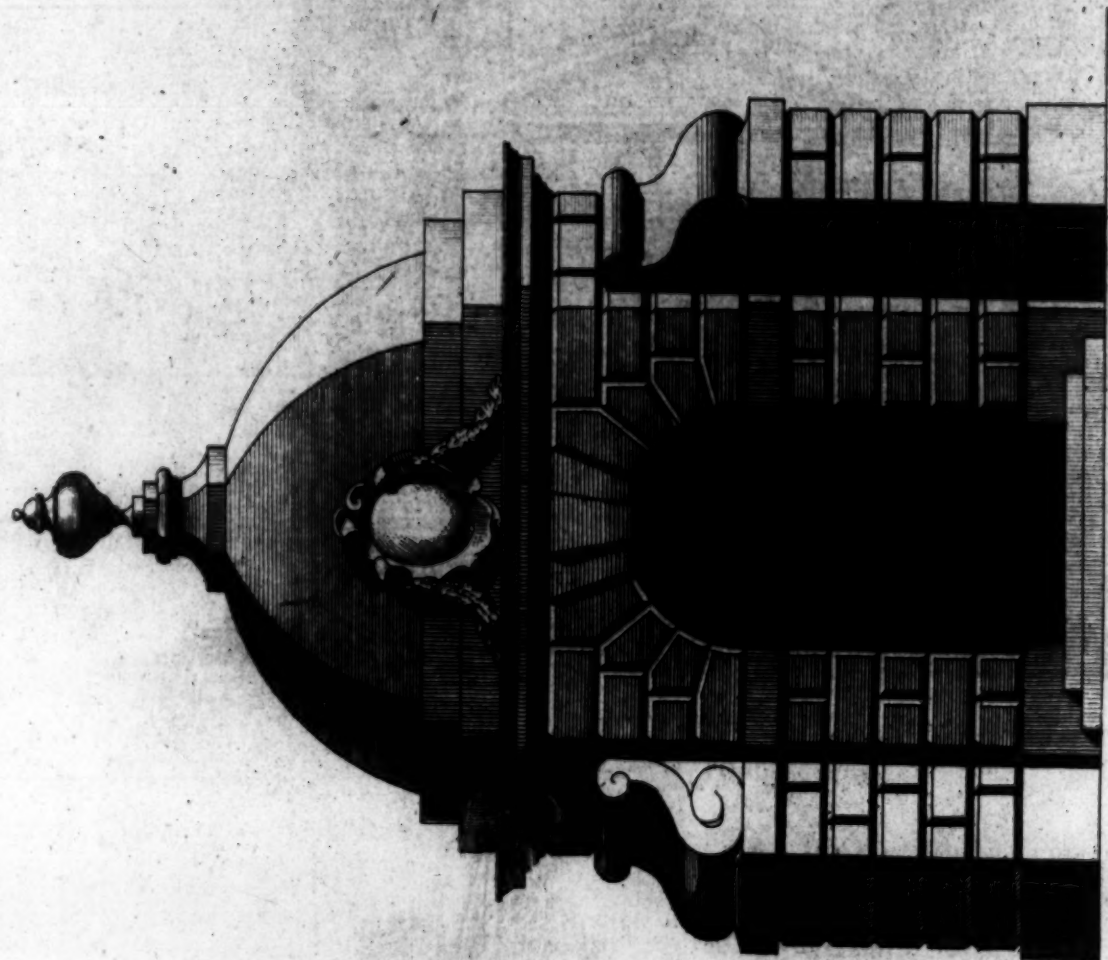
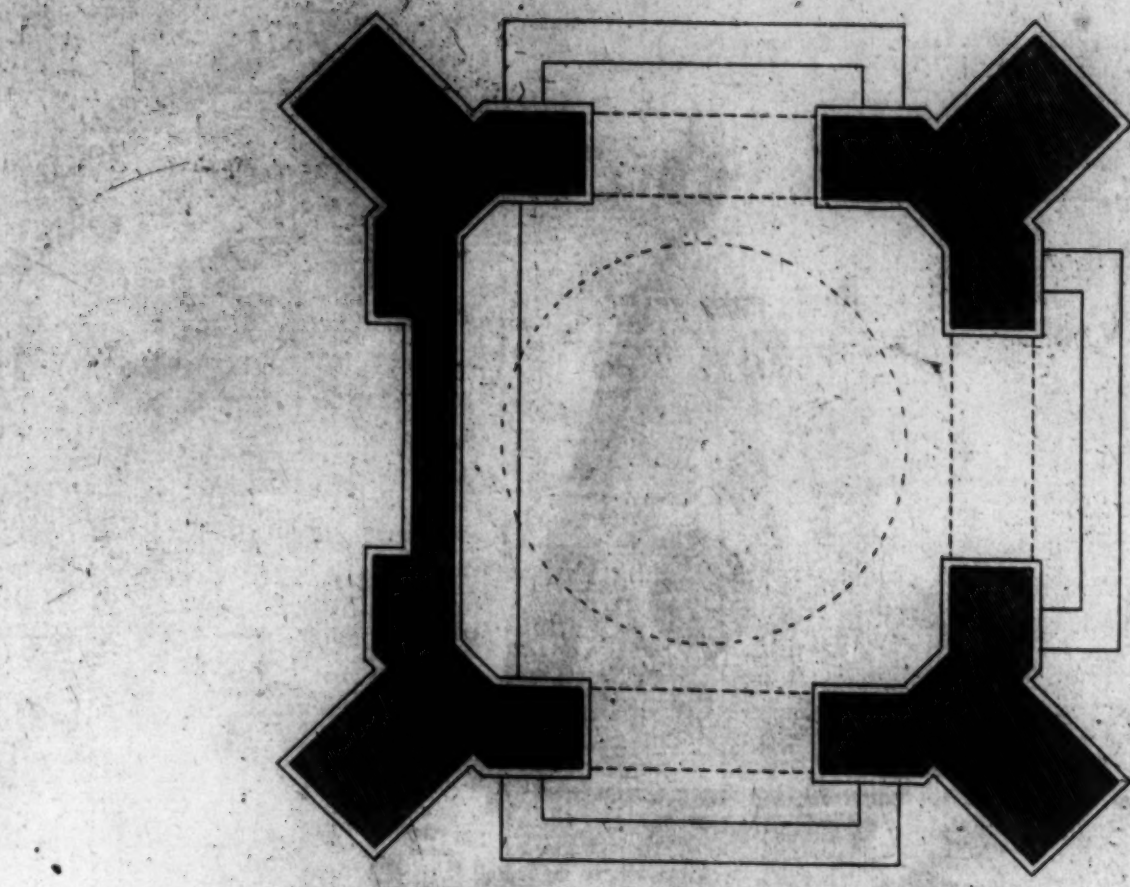
*Jacobo Gibbs Architect*







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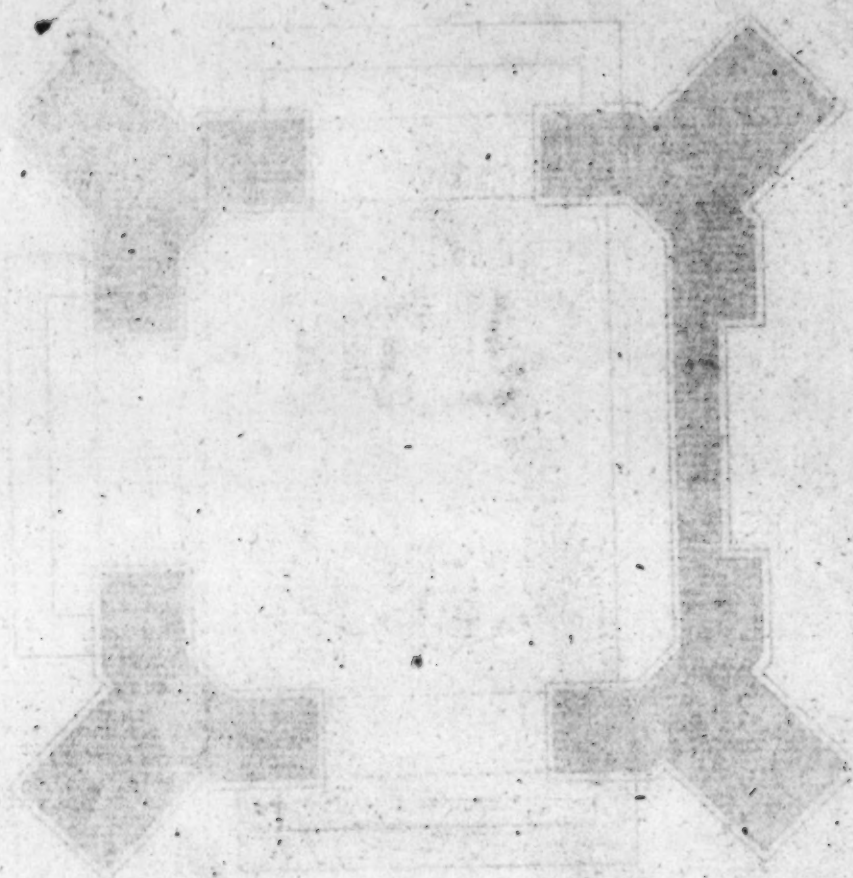


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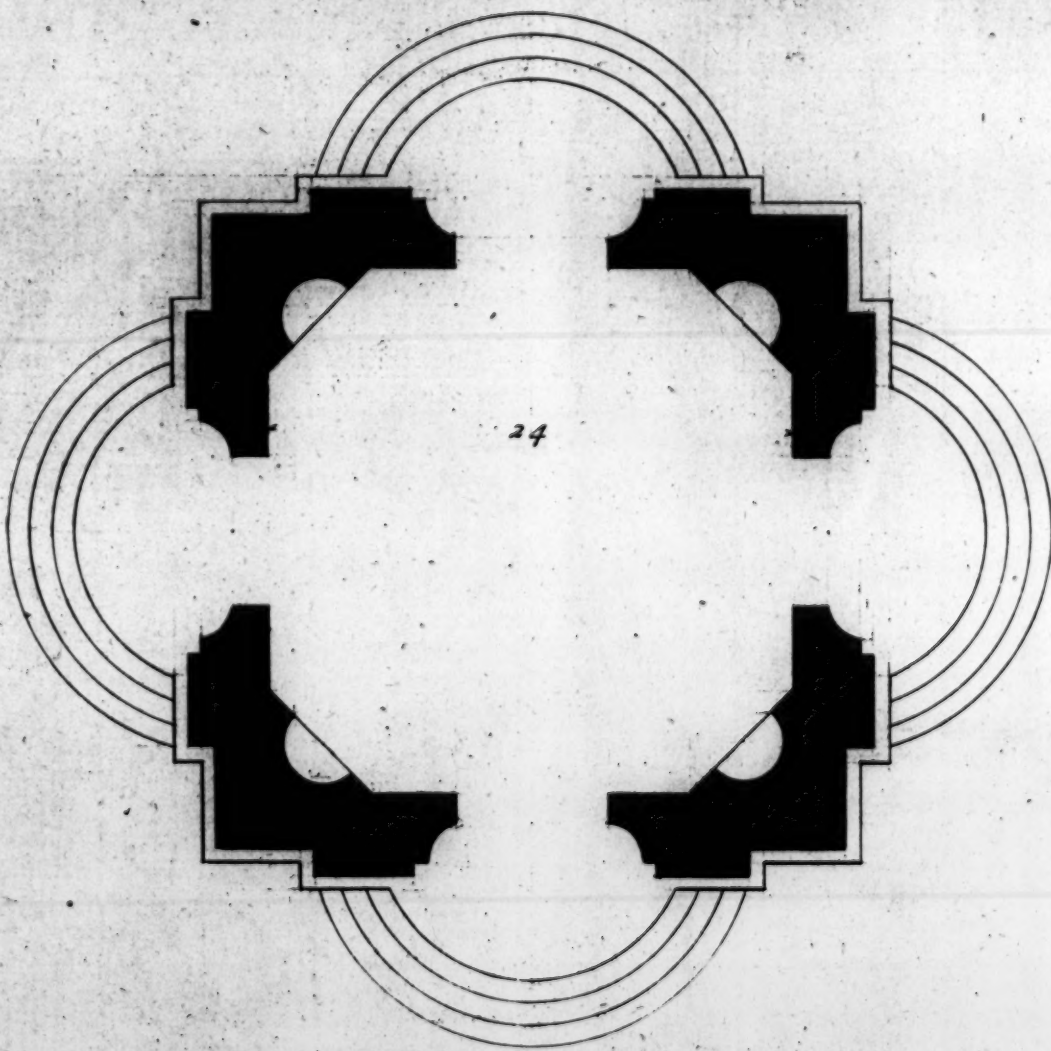
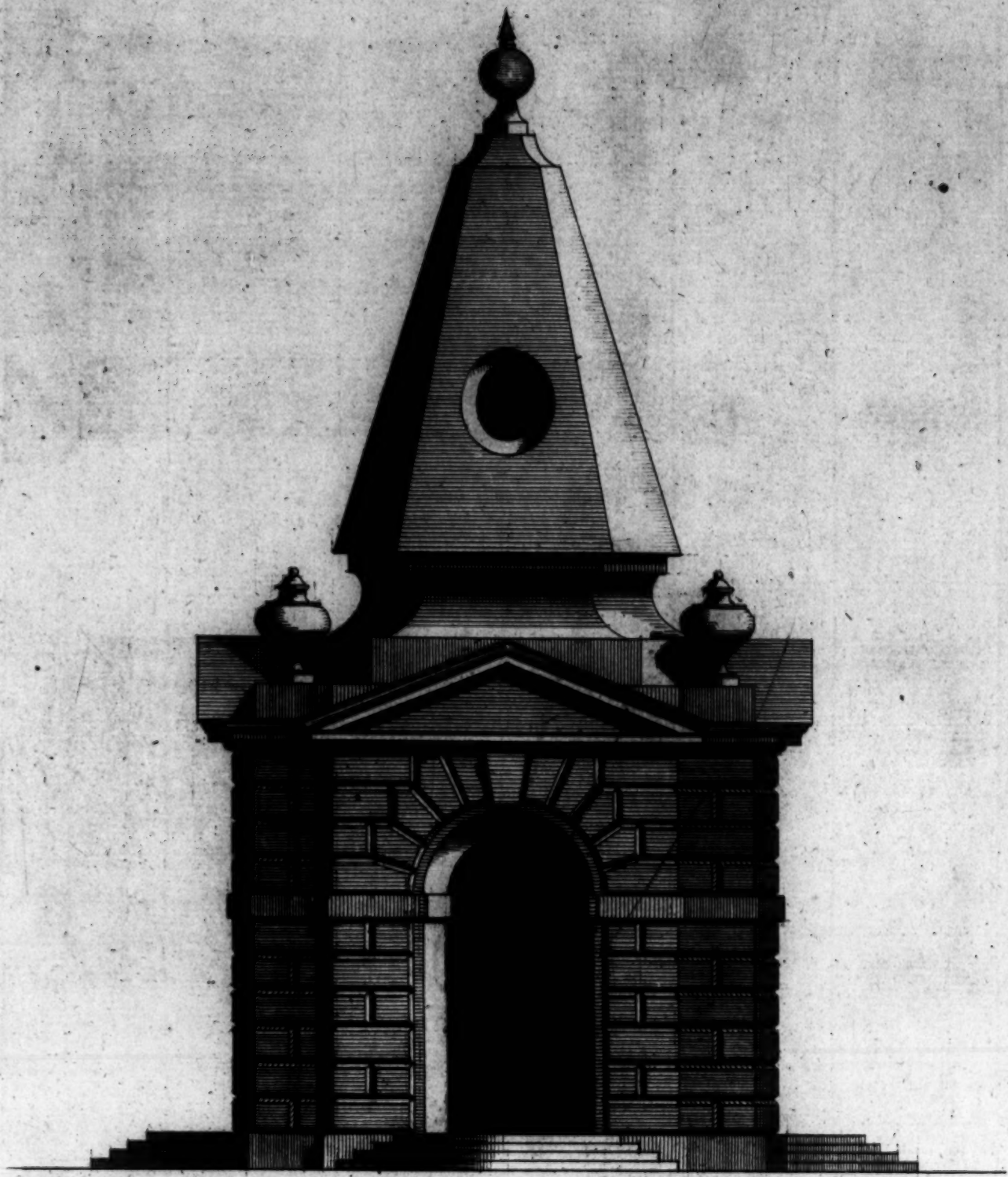


Jacobo Gibbs Architect.







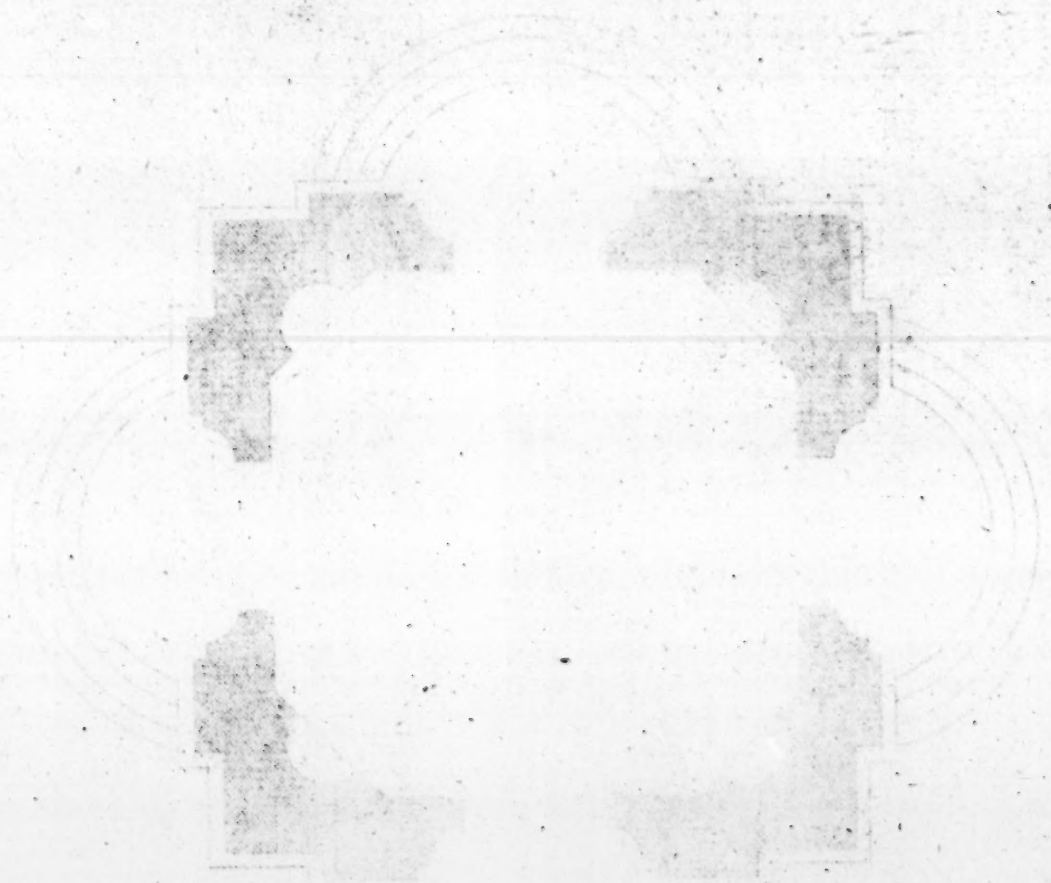
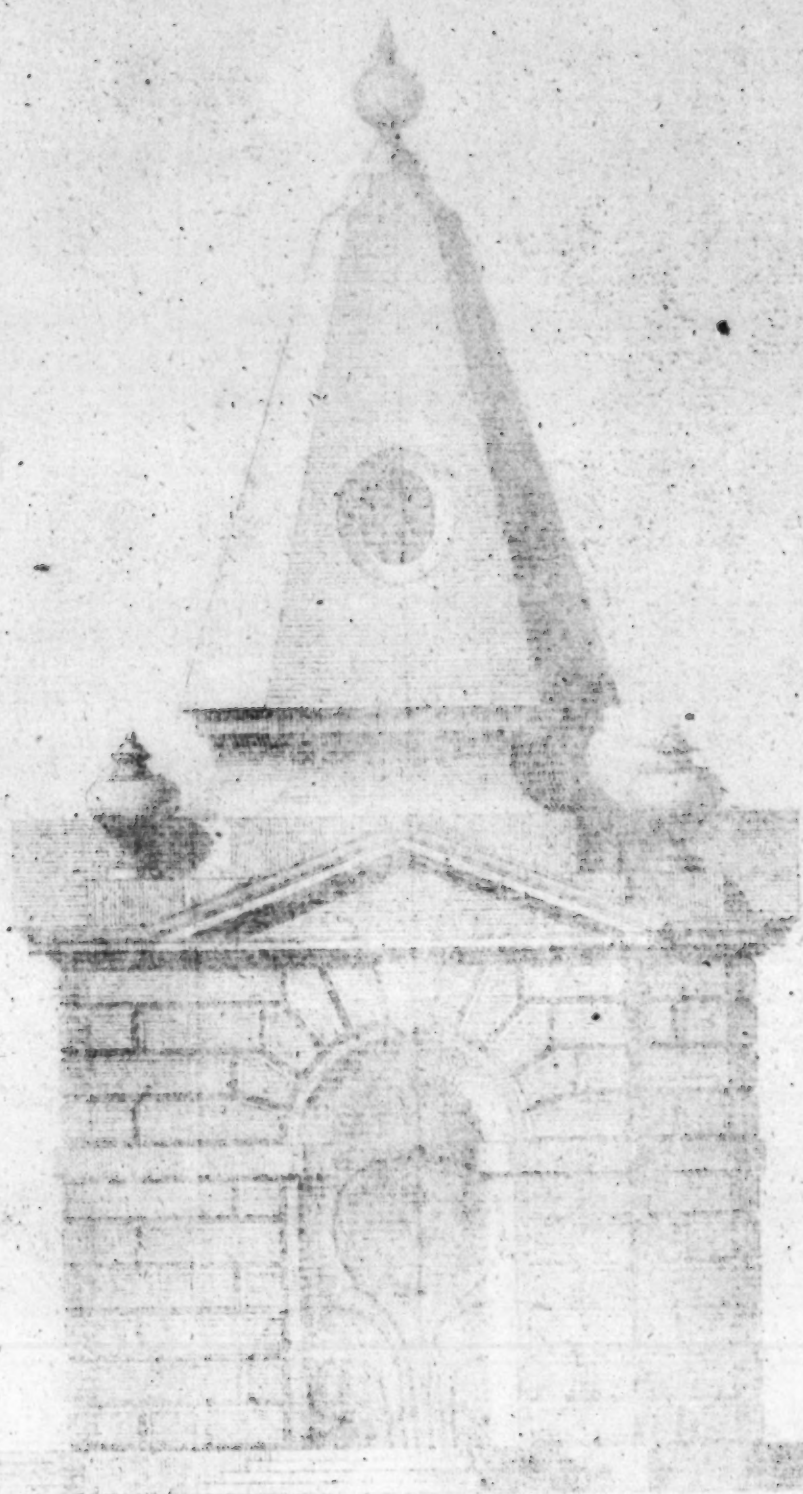


10 5 10 20 30 feet

*Jacobo Gibbs Architect*

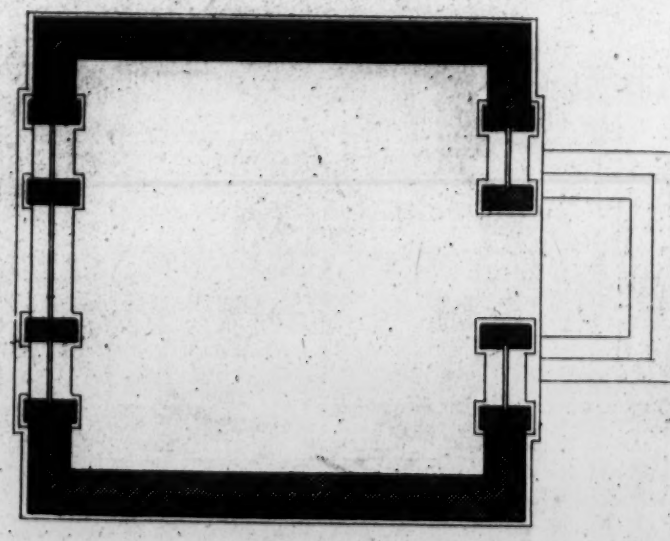
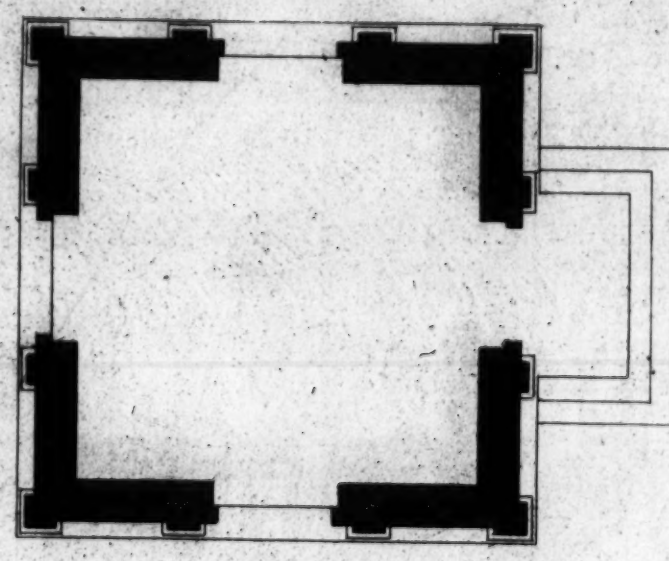
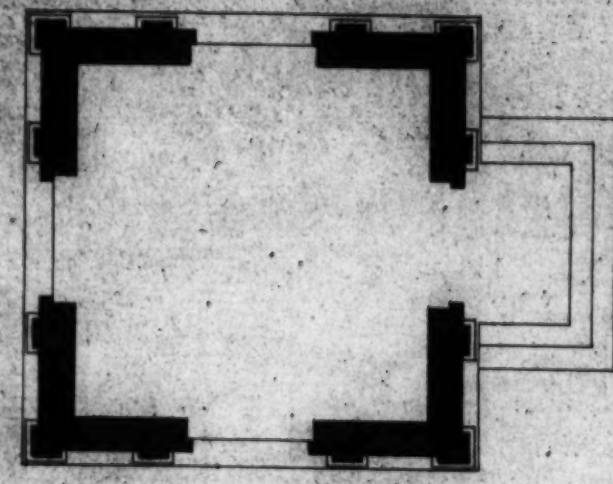
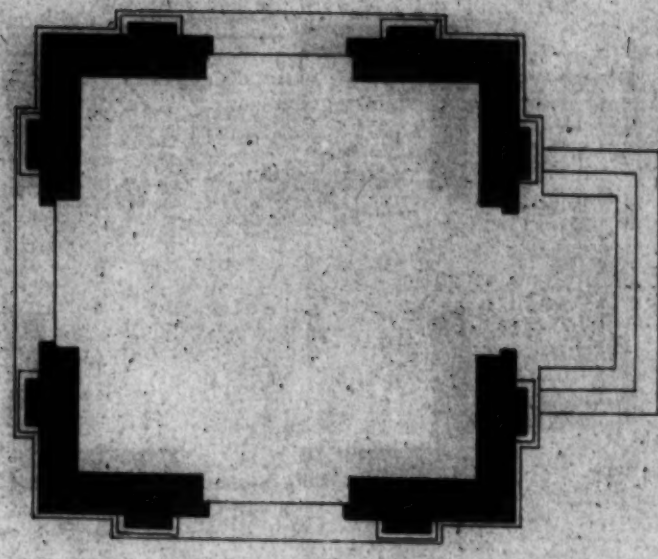
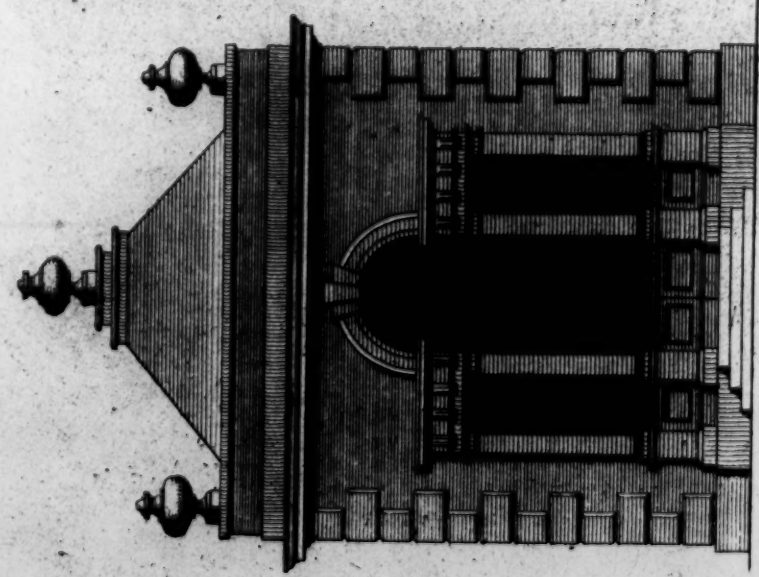
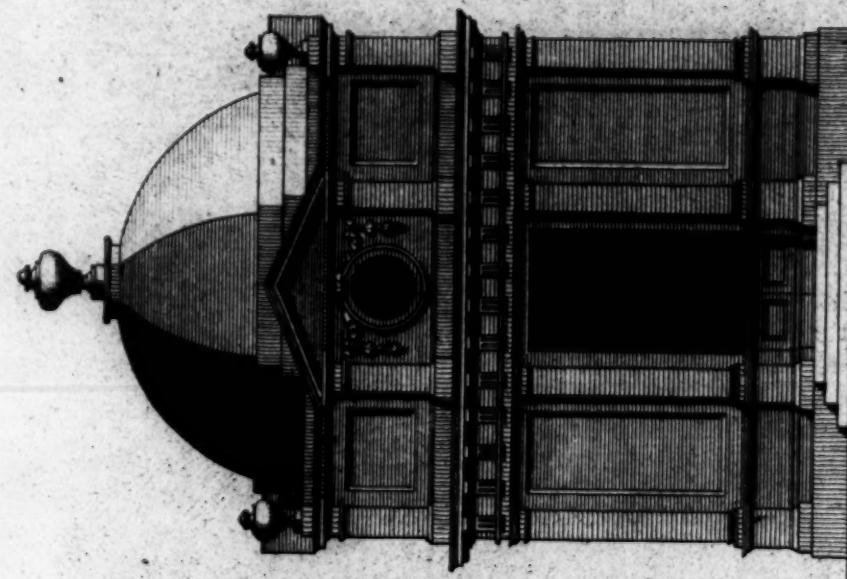
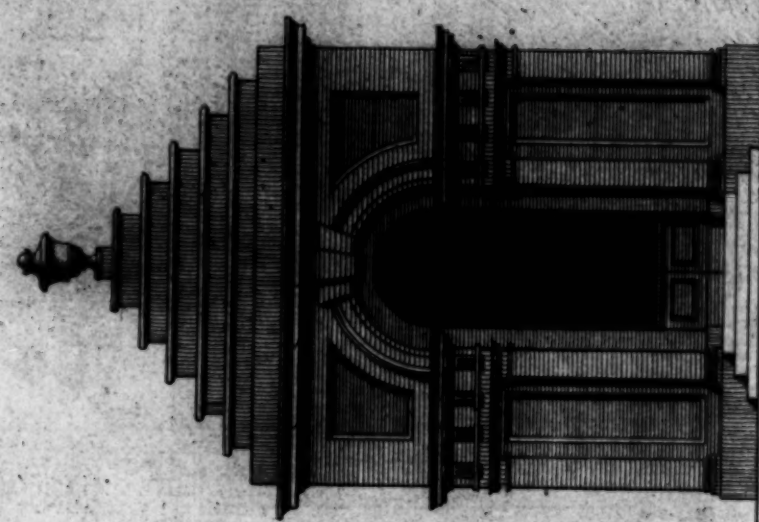
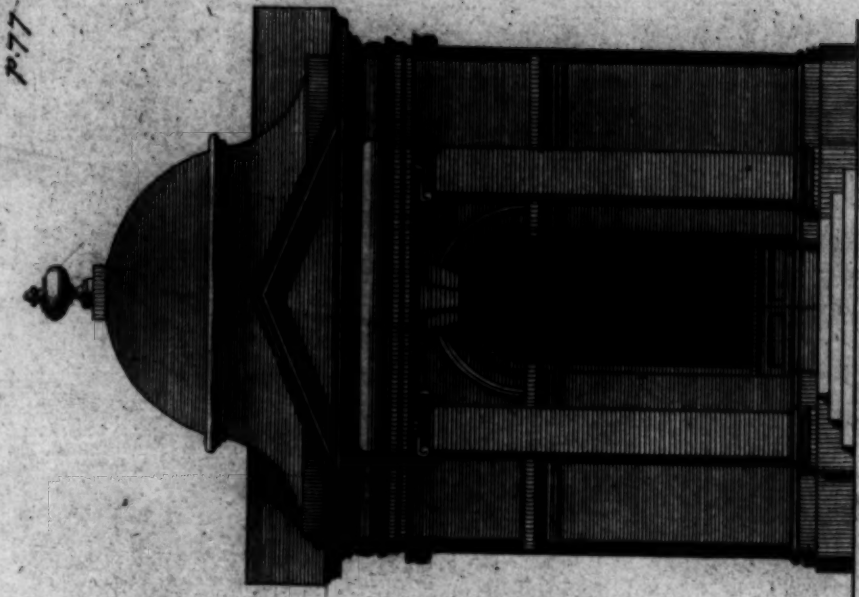
*H. Hufbergh Sculp.*





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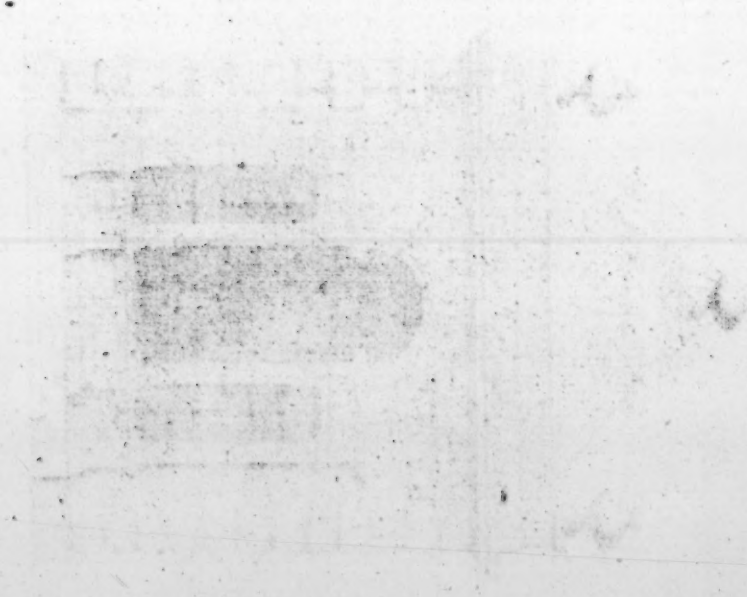
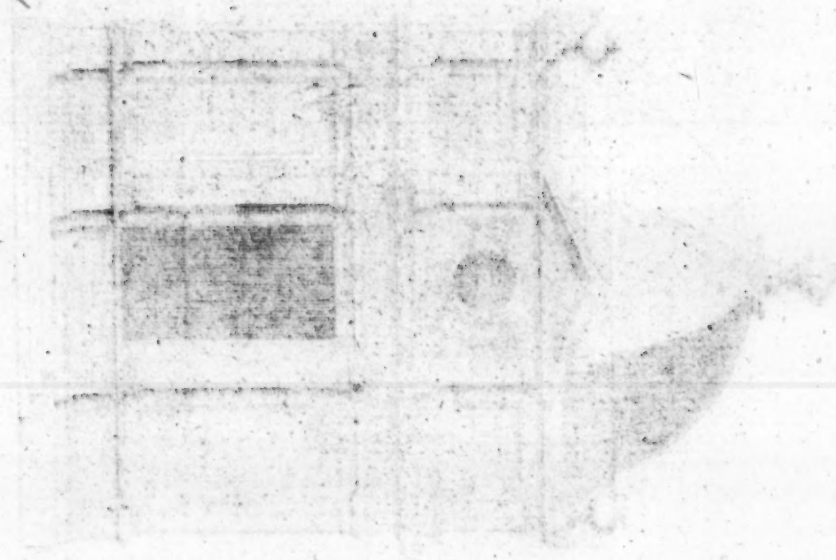
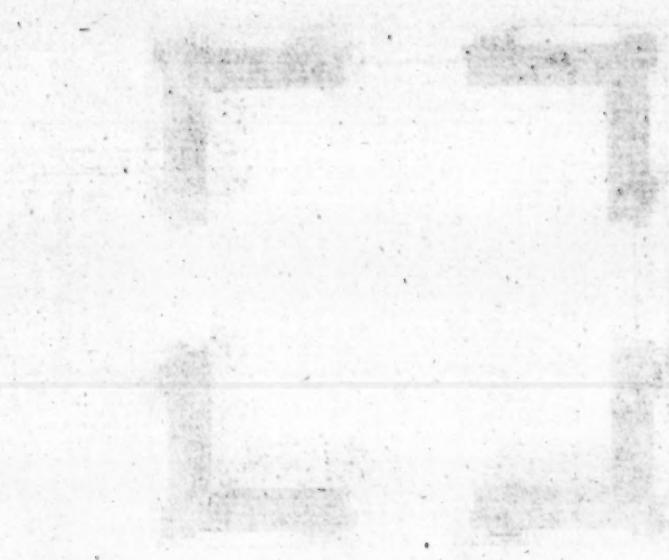
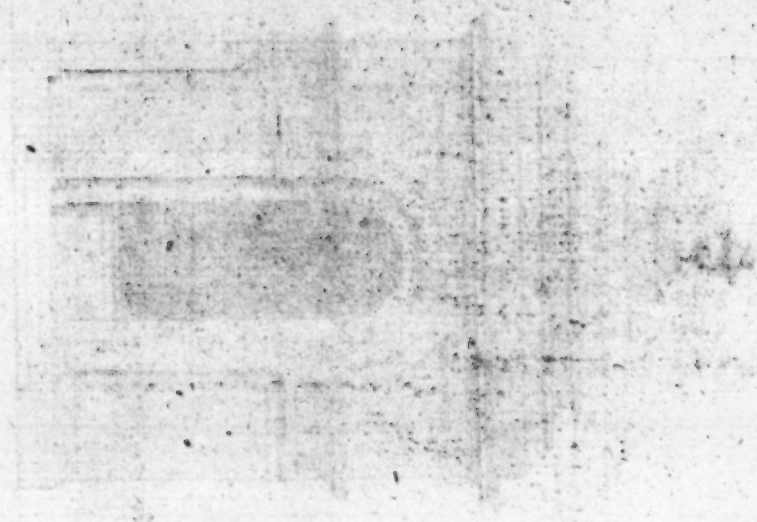
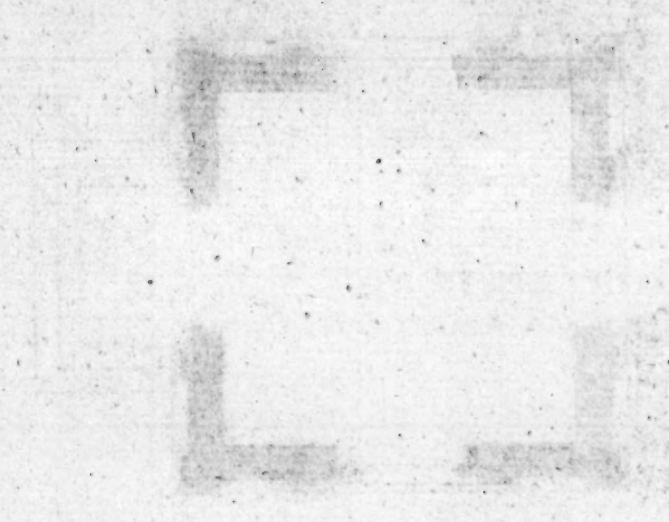
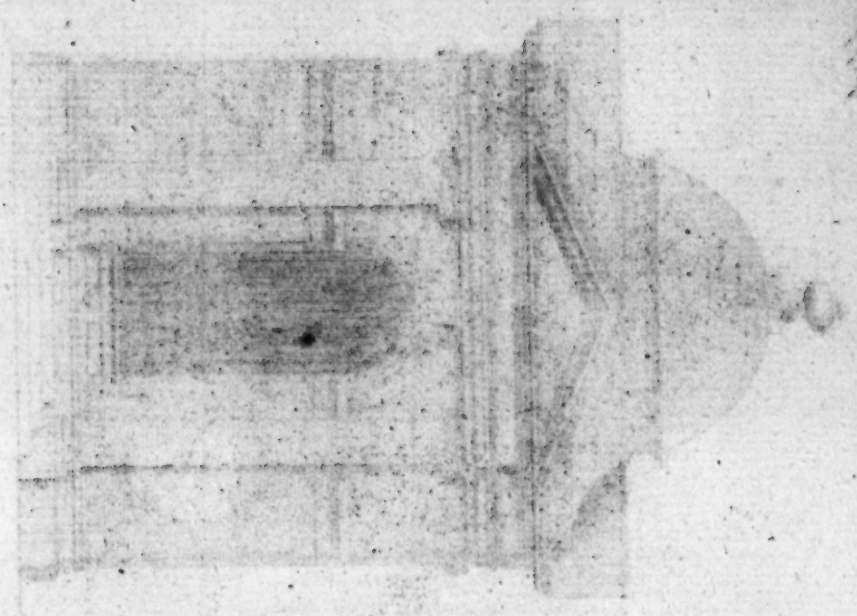
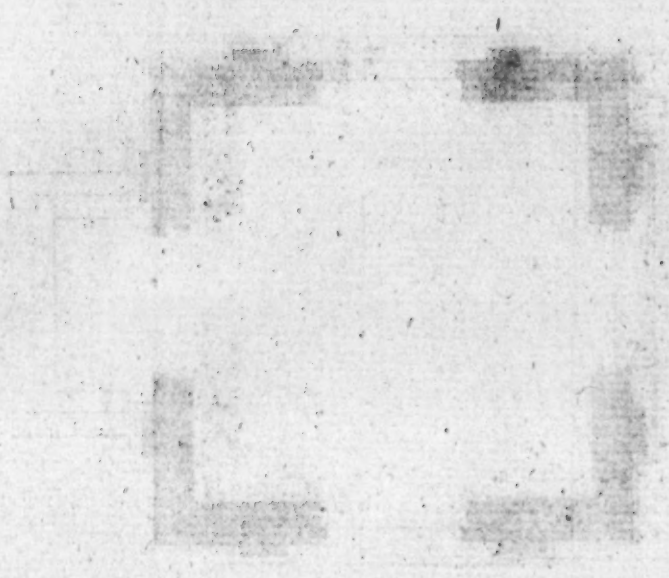


Jacobo Gibbs Architect.

H. Hulberg Sculpt.



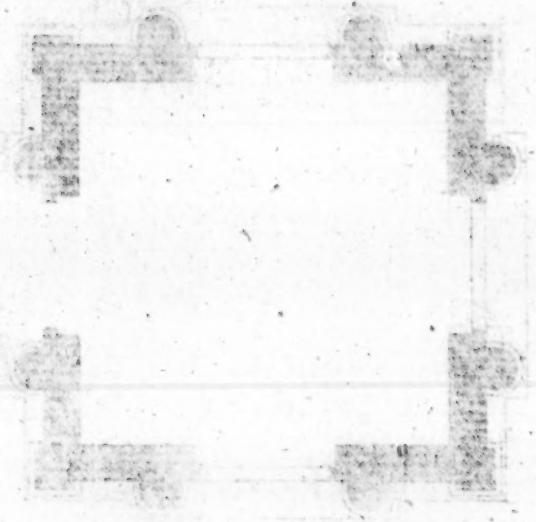
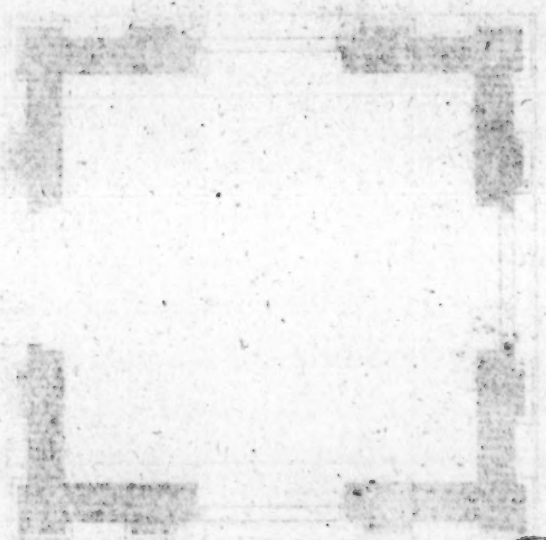
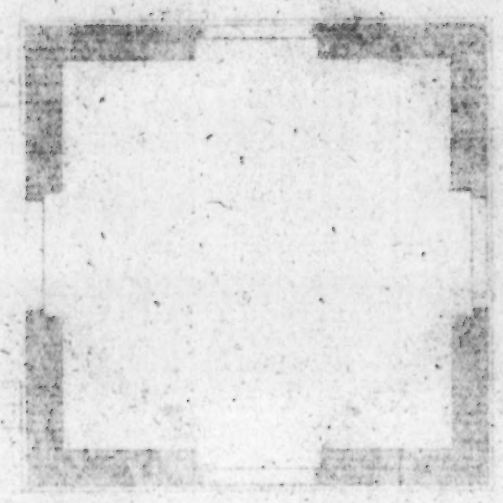
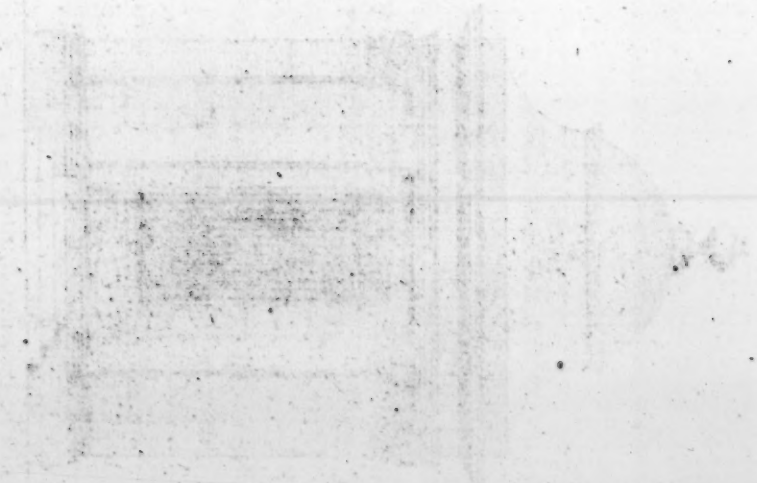
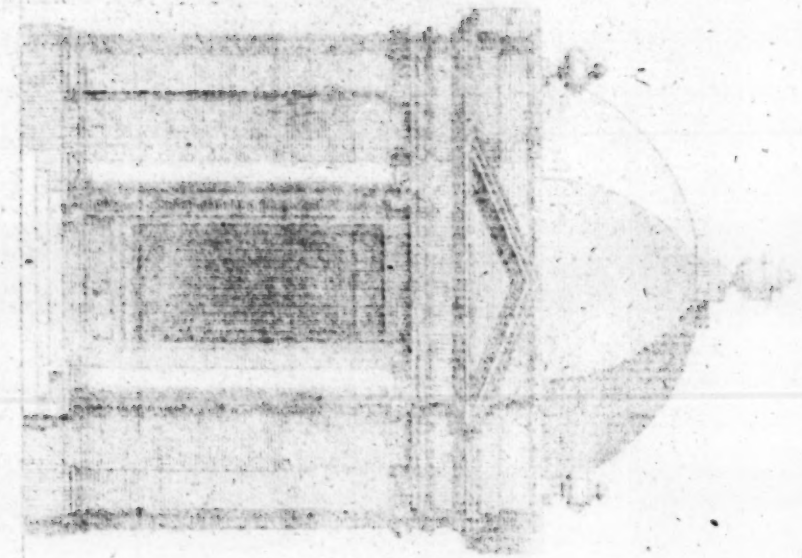
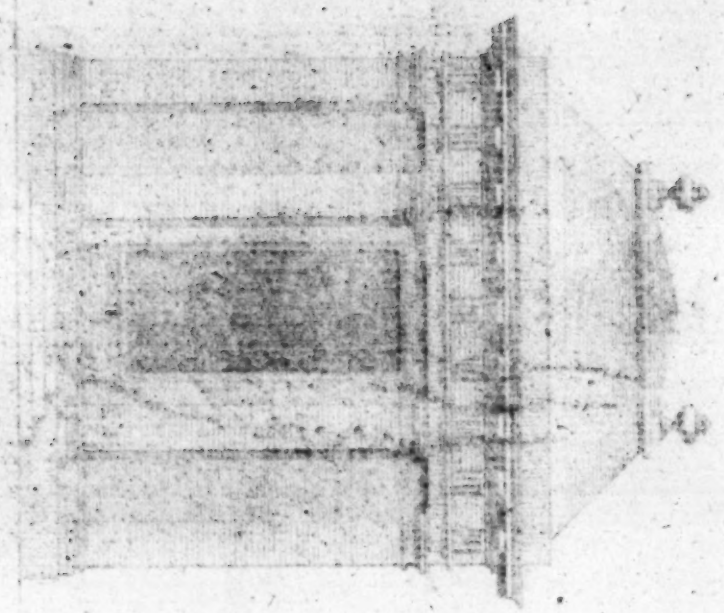
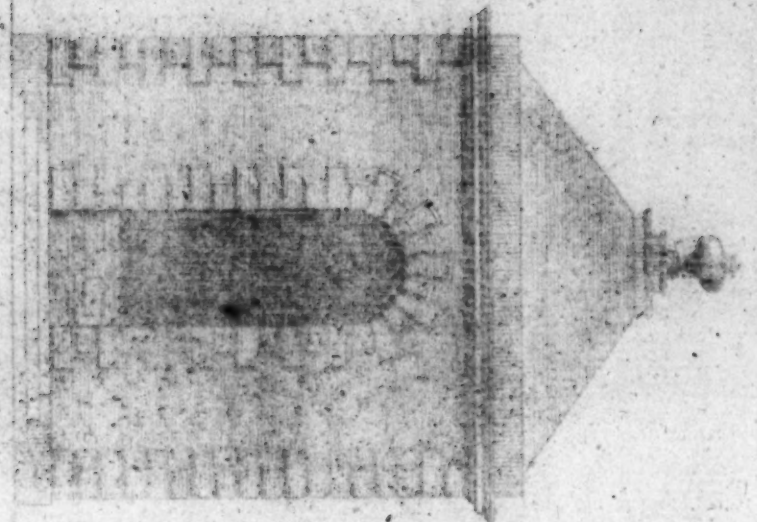
Arch. Mus. Brit.



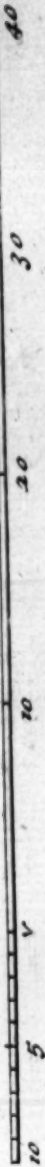
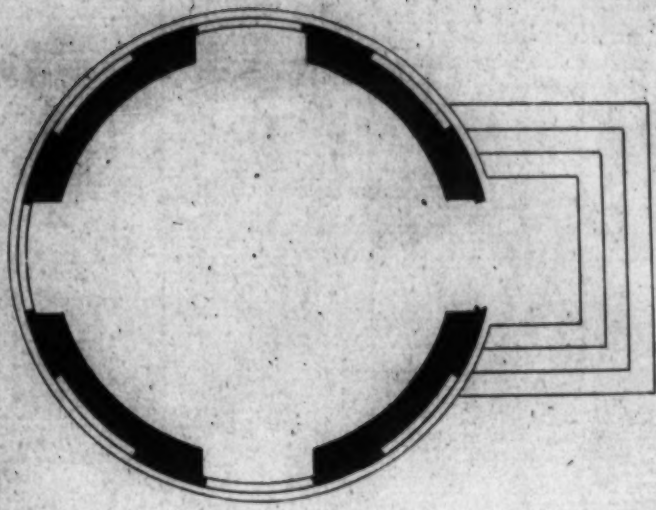
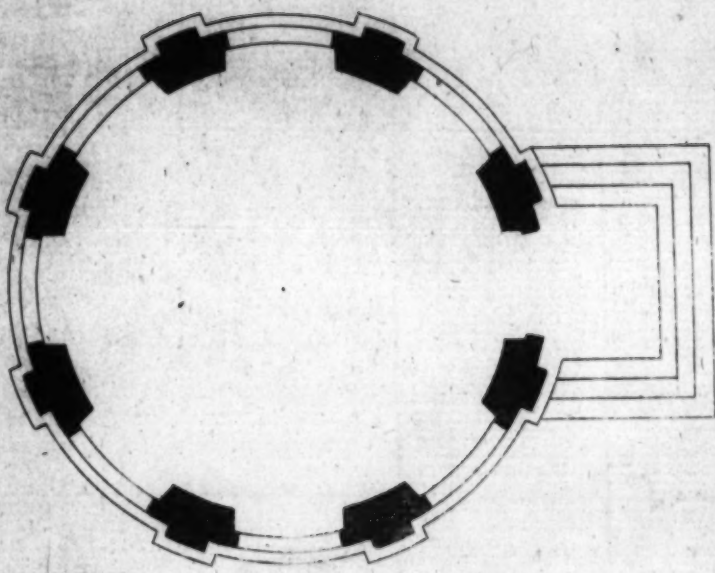
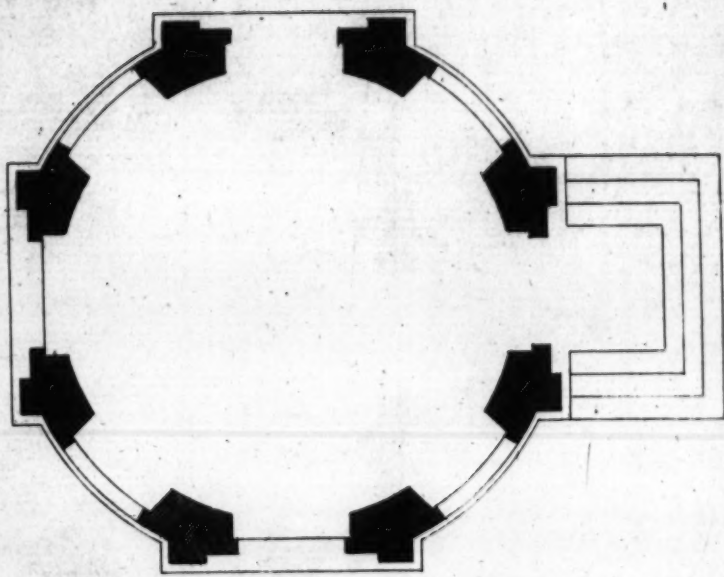
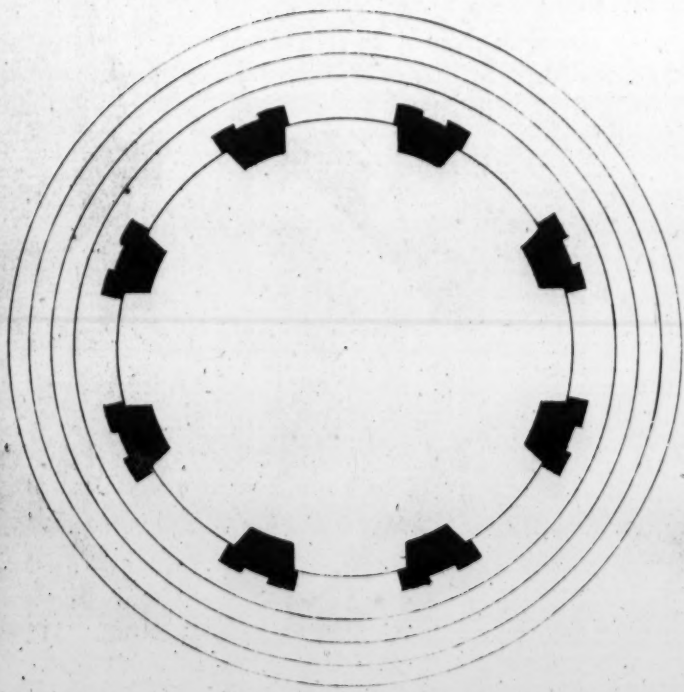
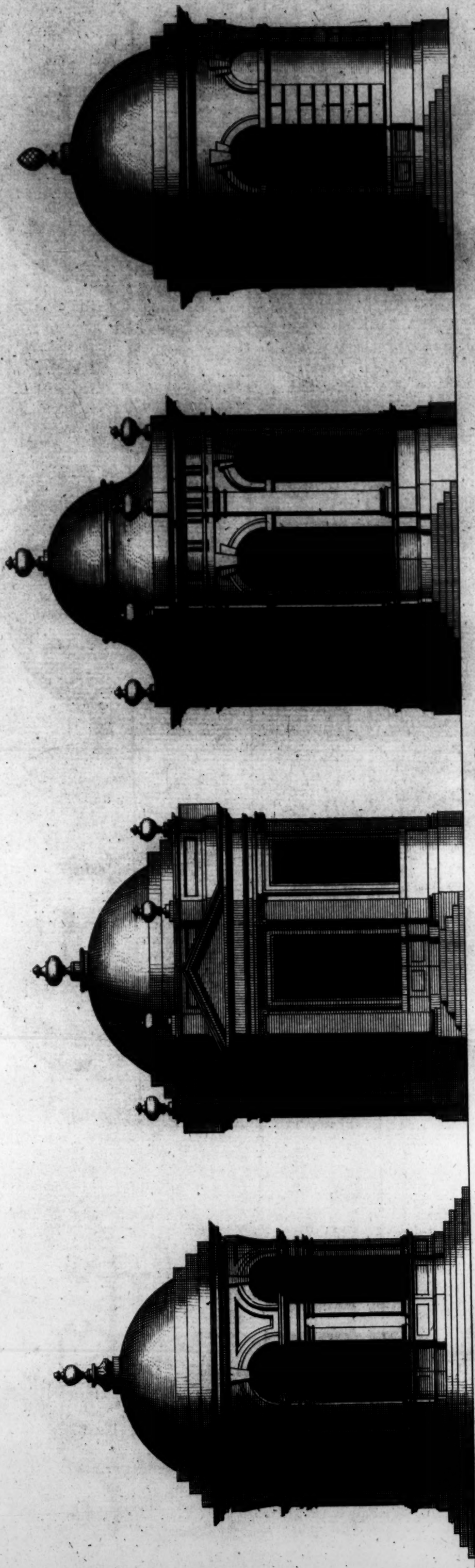








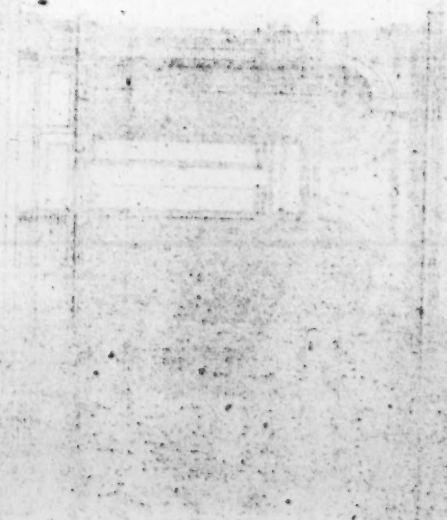
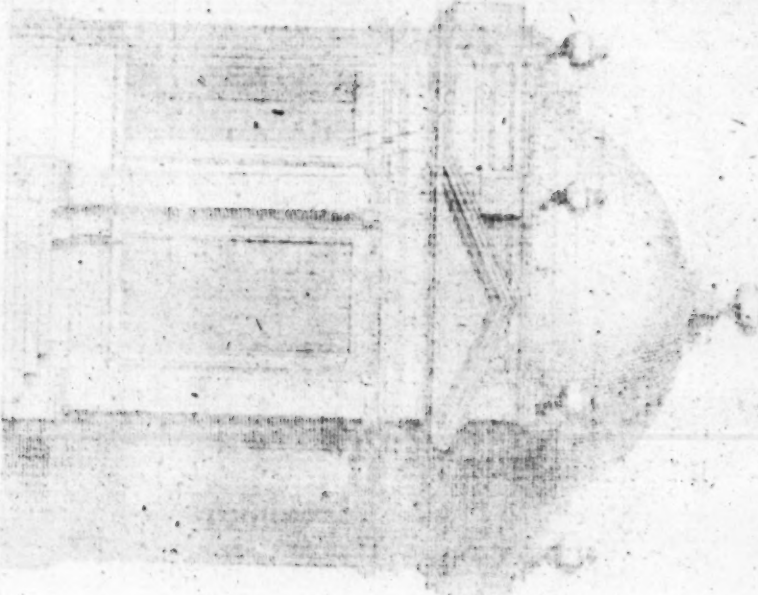
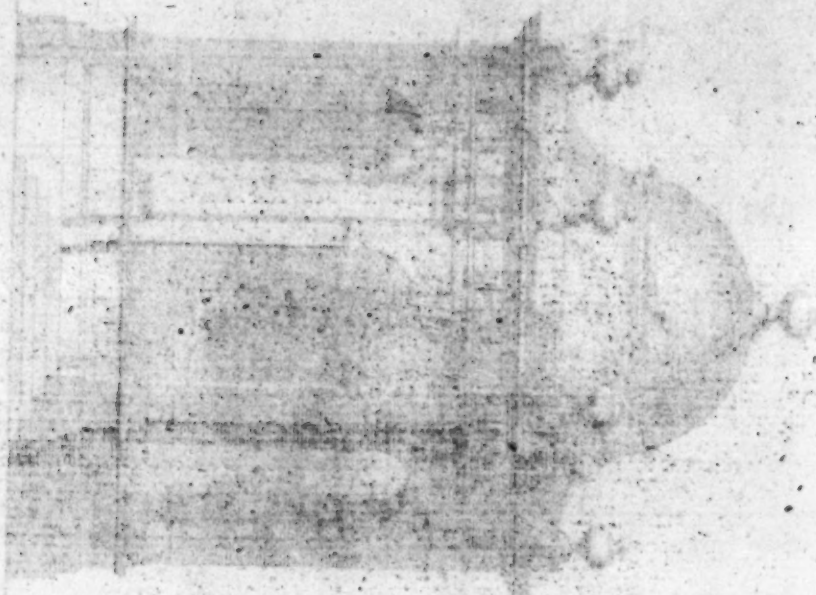
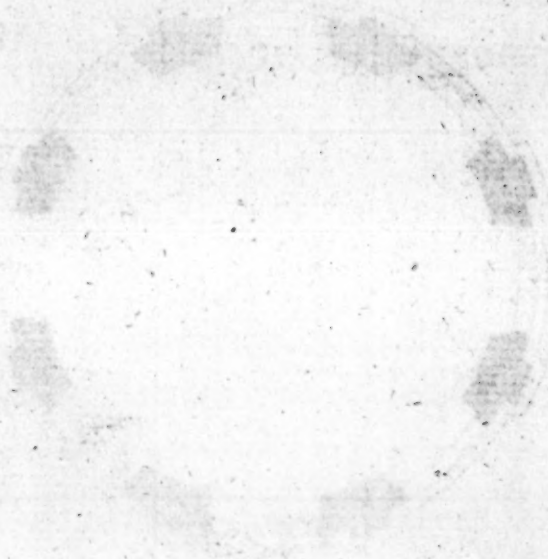
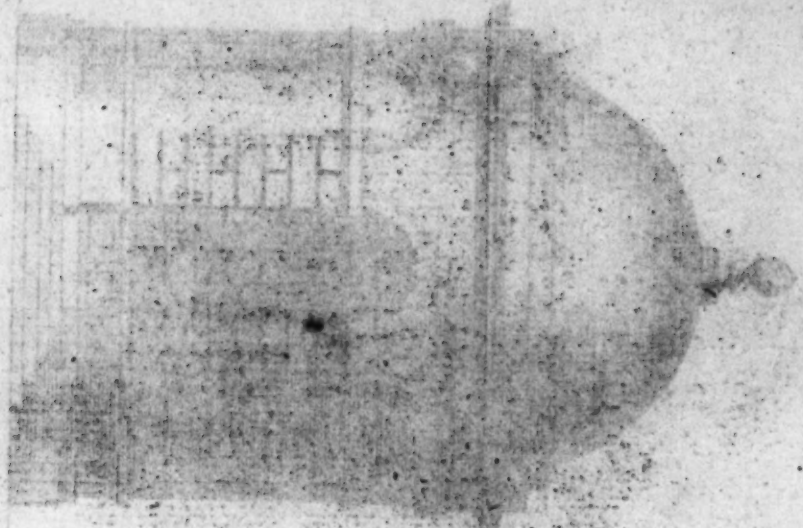
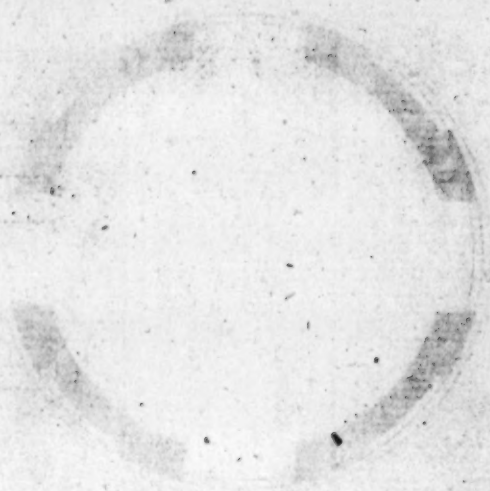




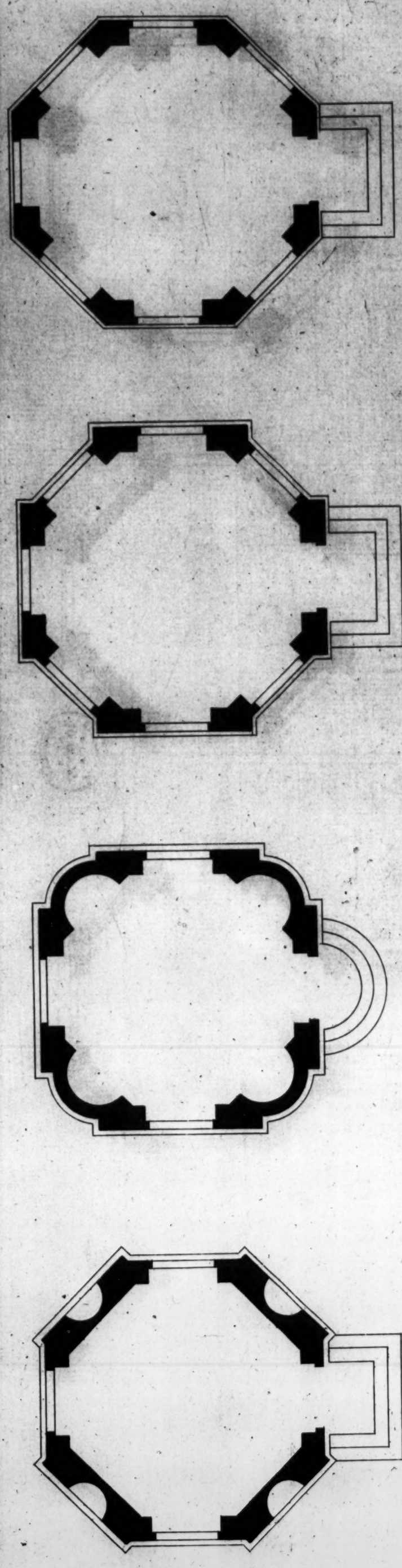
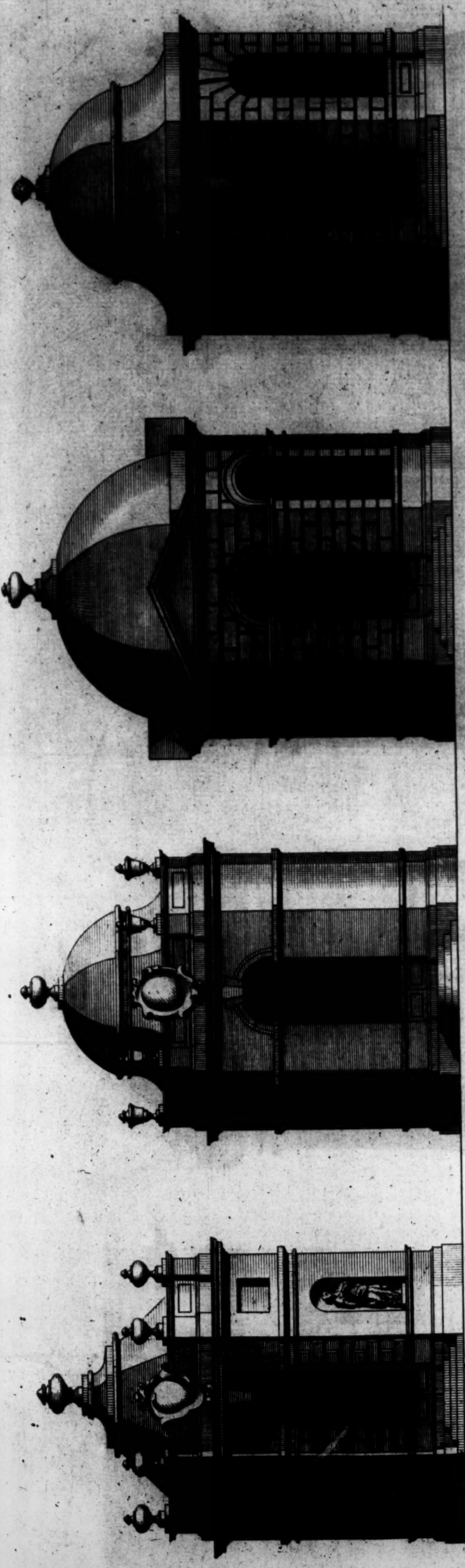
*H. Hulsbergh Sculpt.*

*Jacobo Gibbs Architect.*







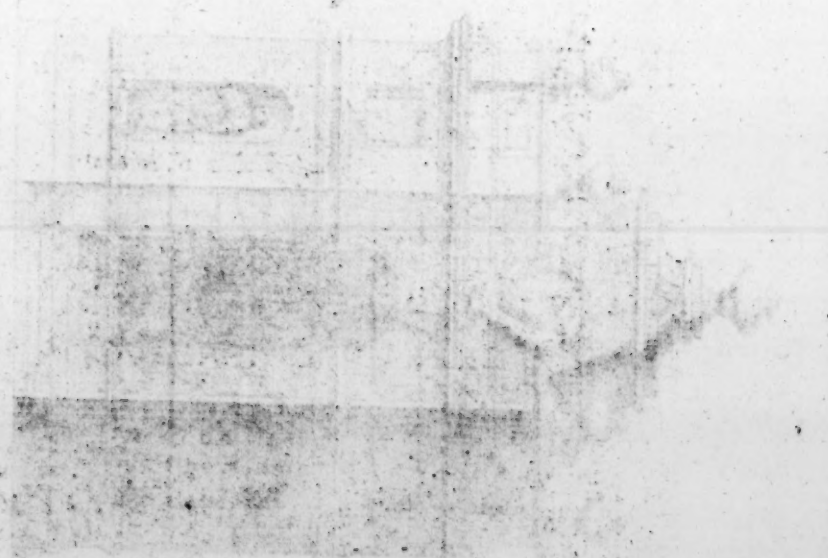
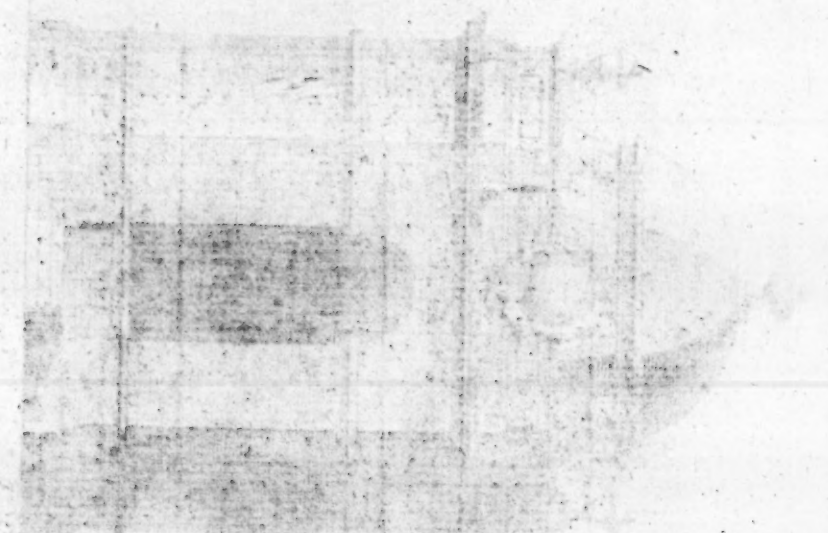
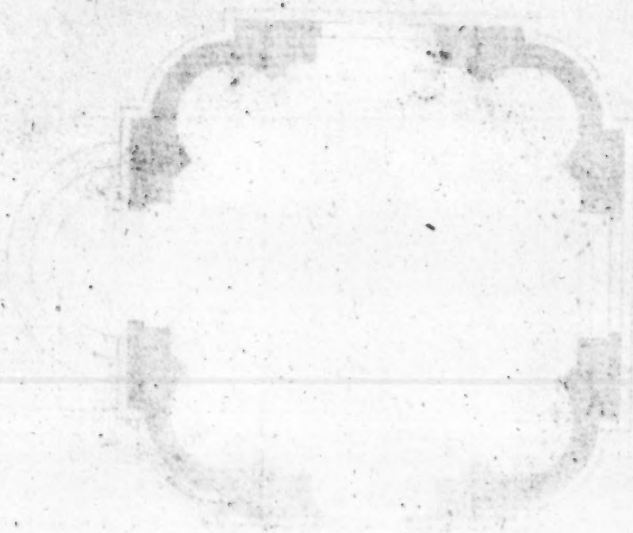
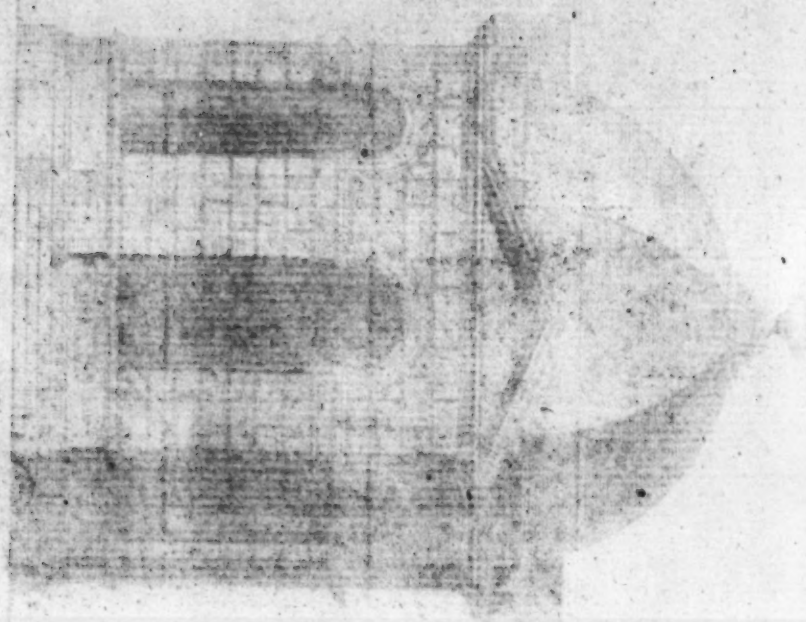
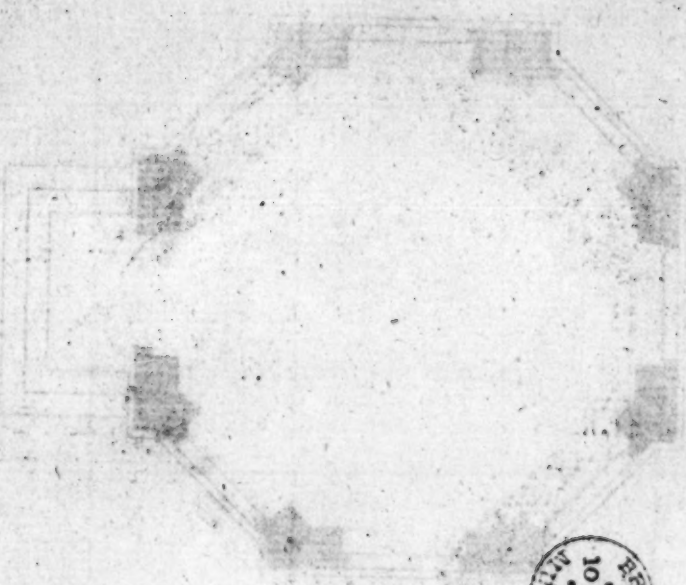
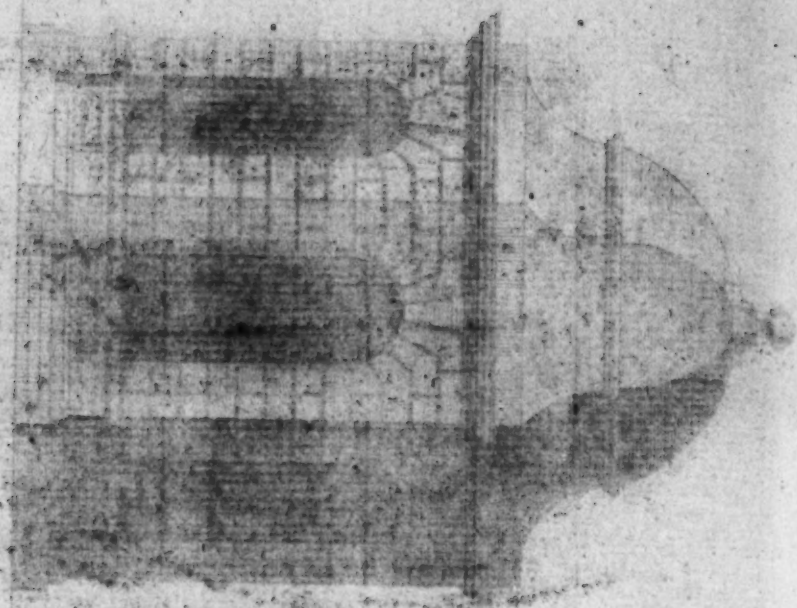
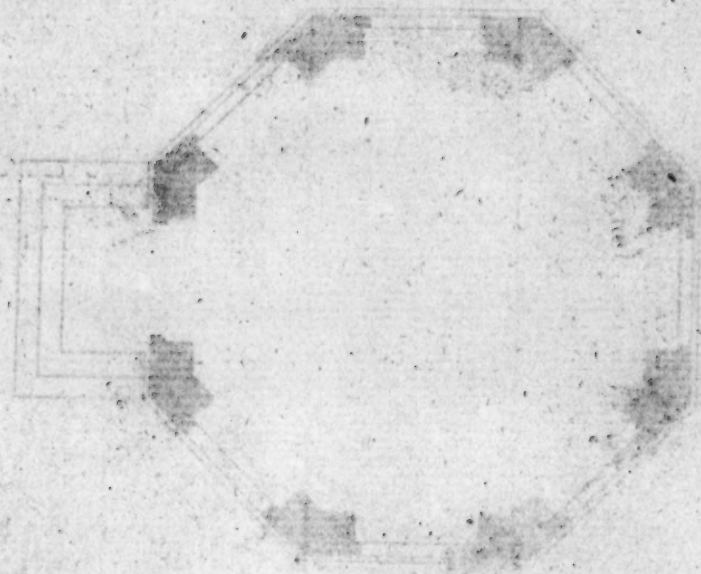


*H. Hufbergh Sculptor*

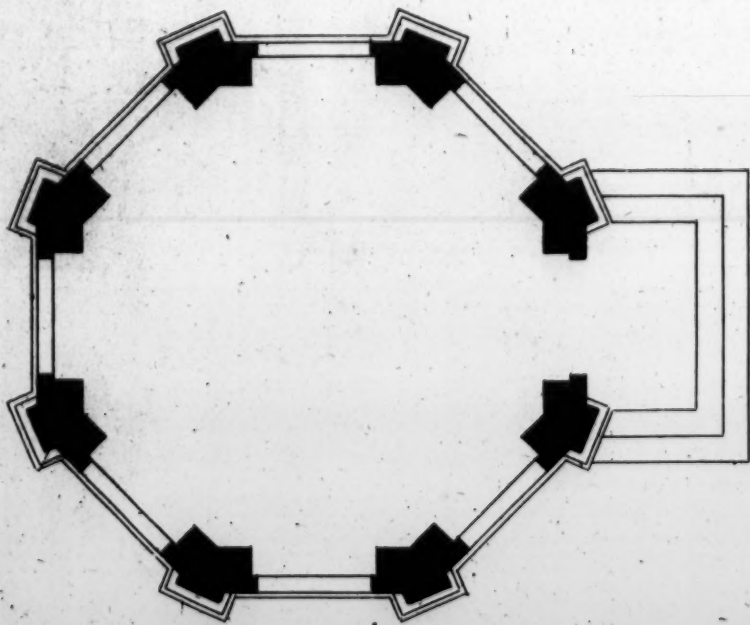
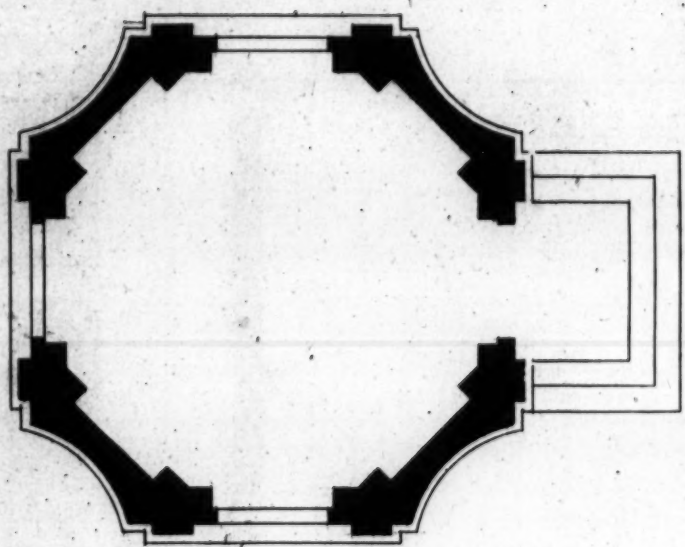
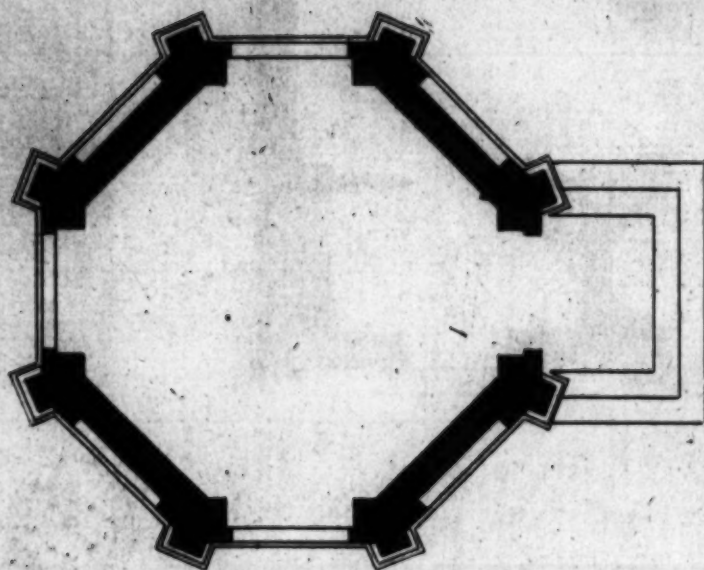
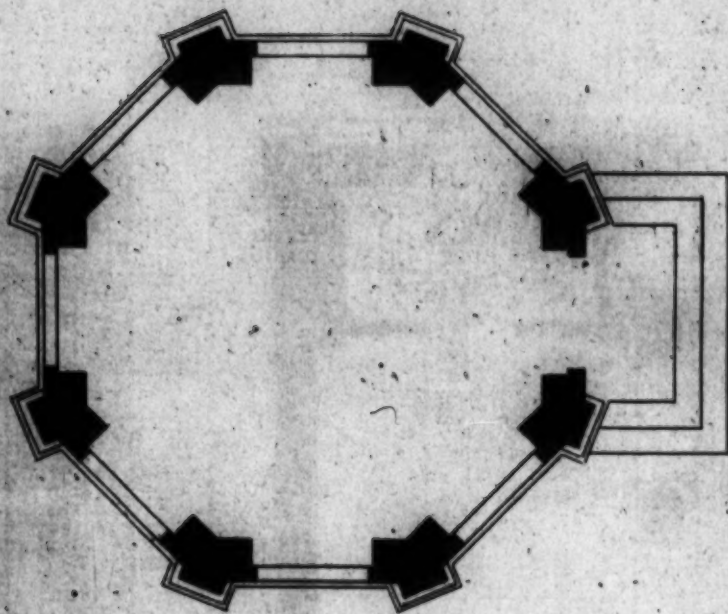
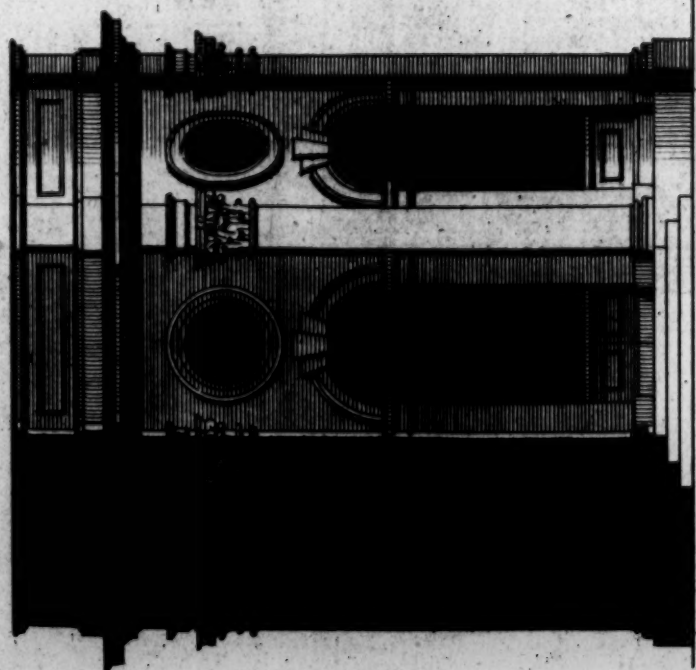
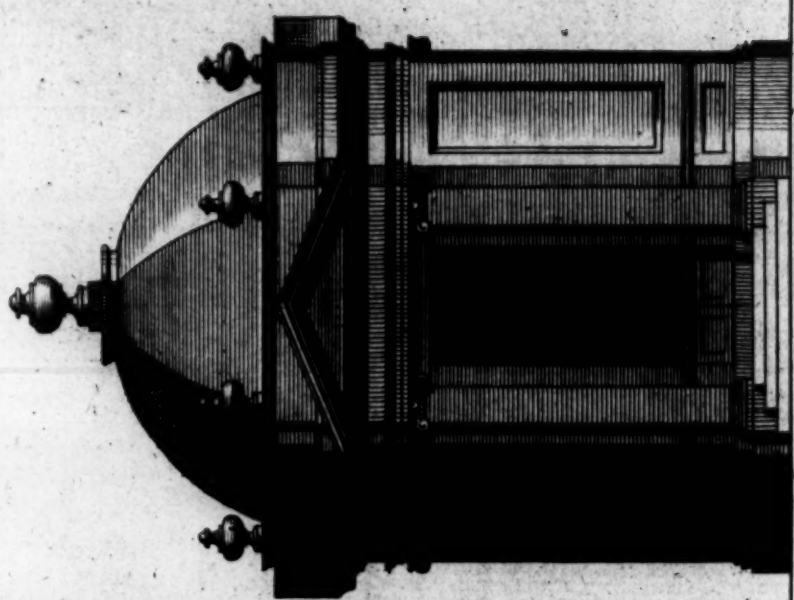
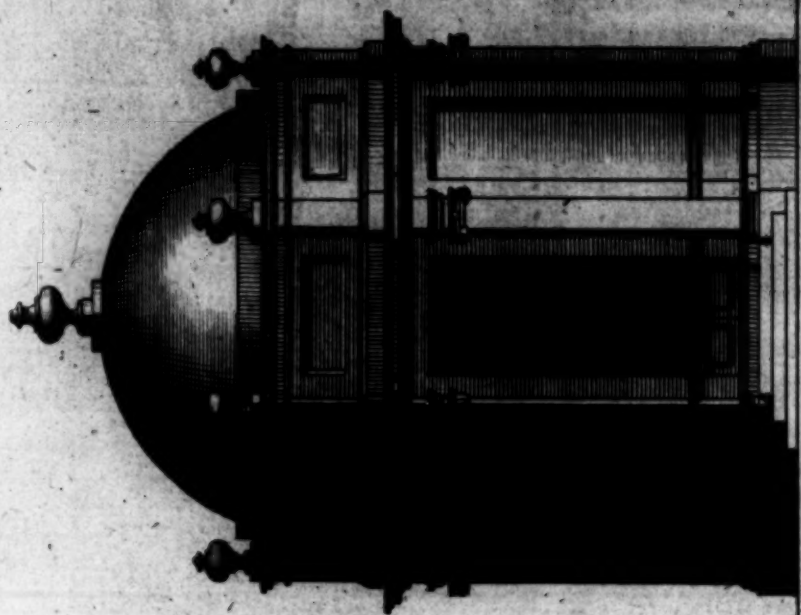
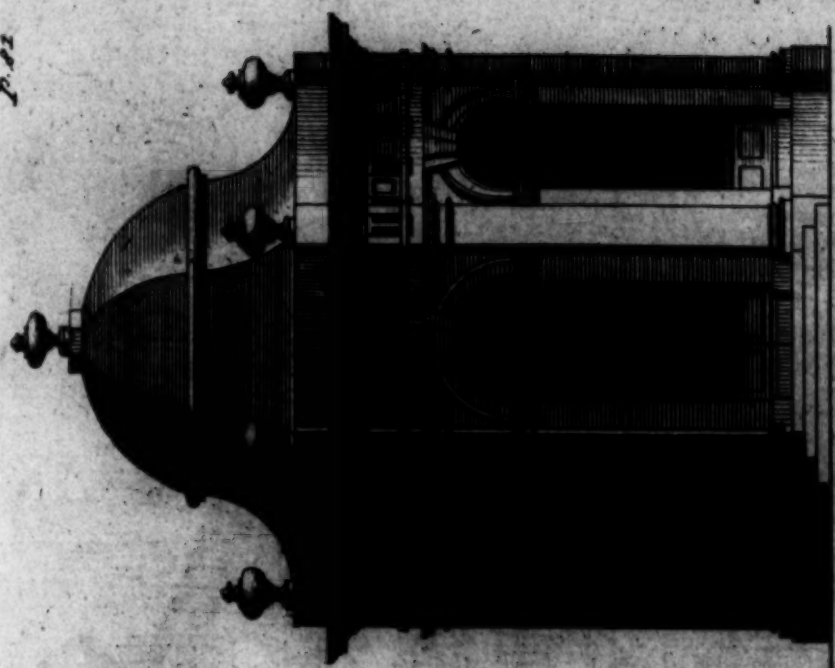
*Jacobo Gibbs Architect*



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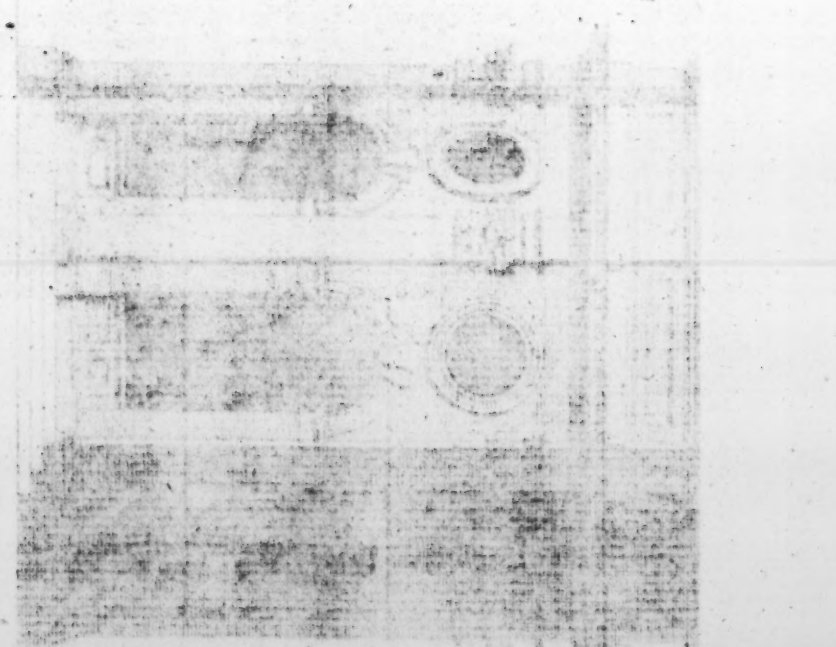
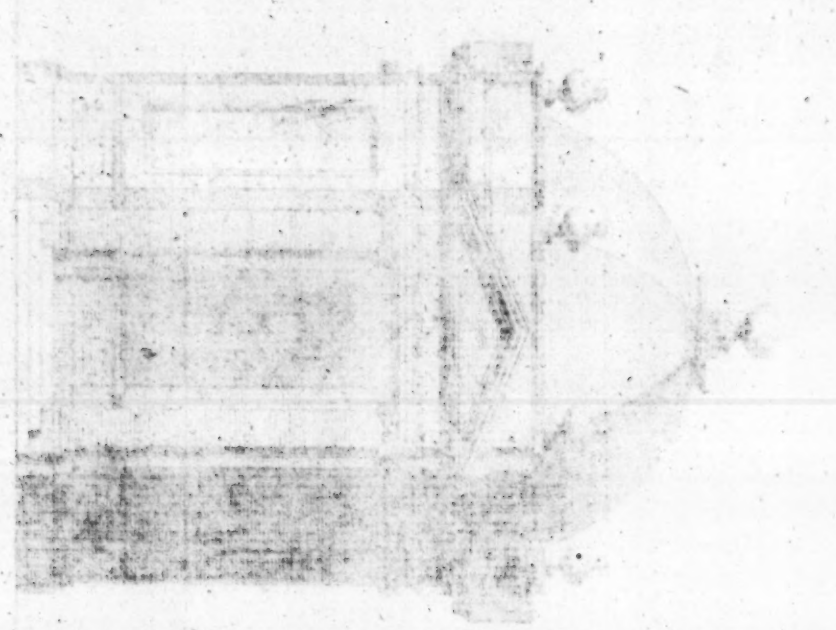
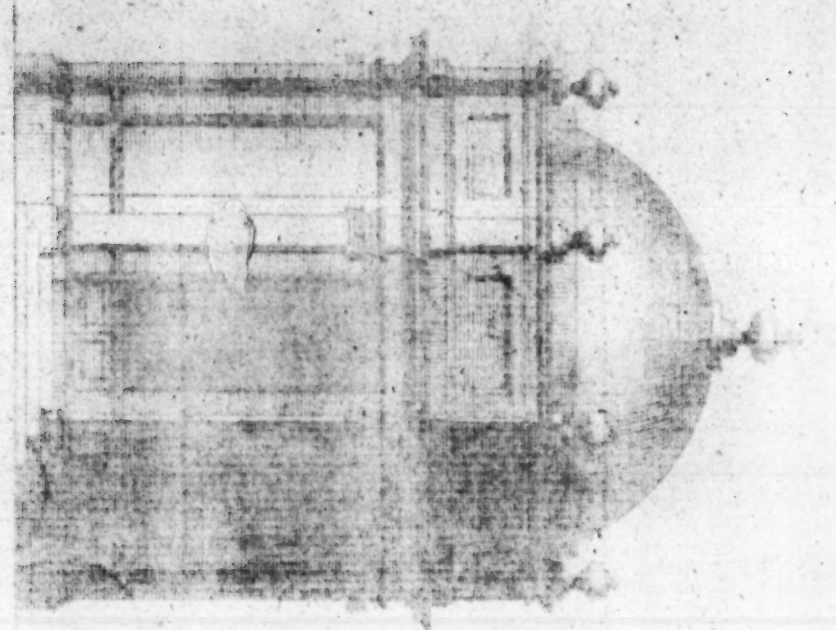
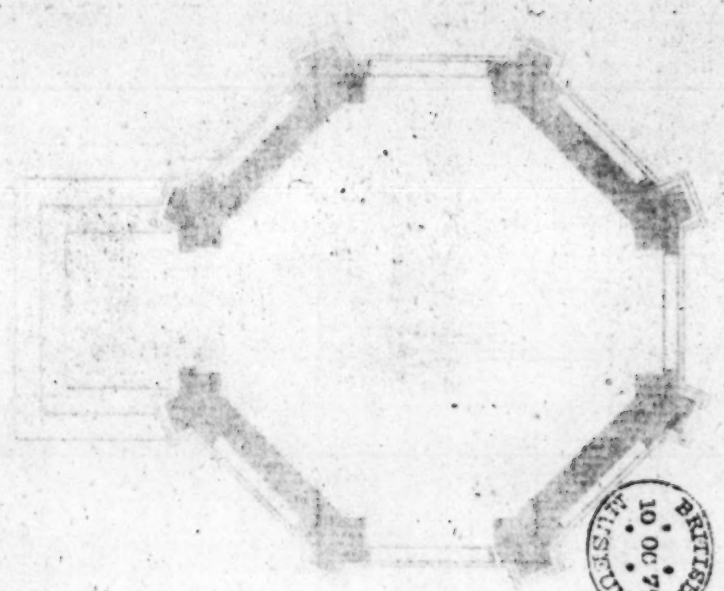
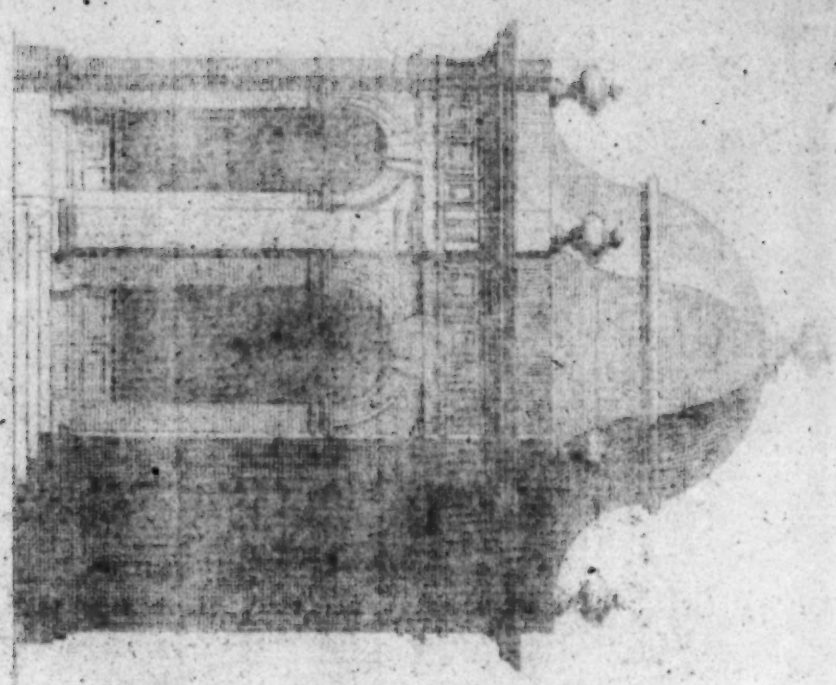
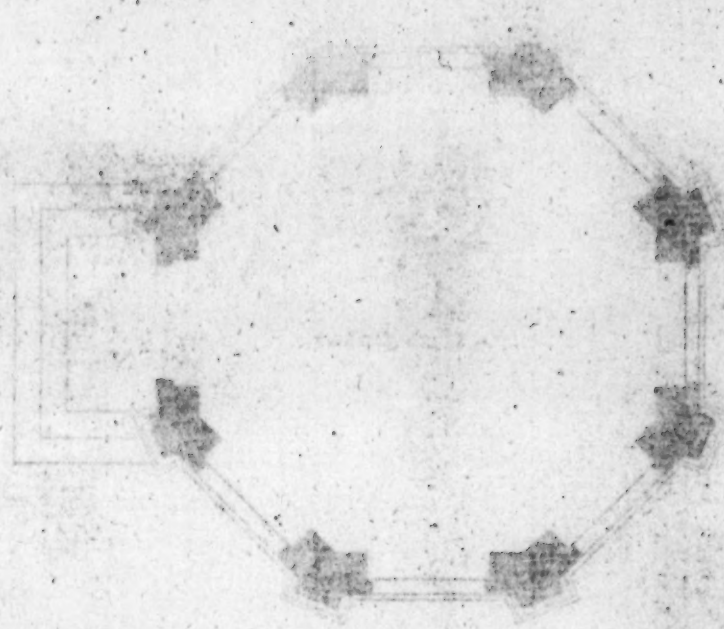


H. Hulbergh Sculp.

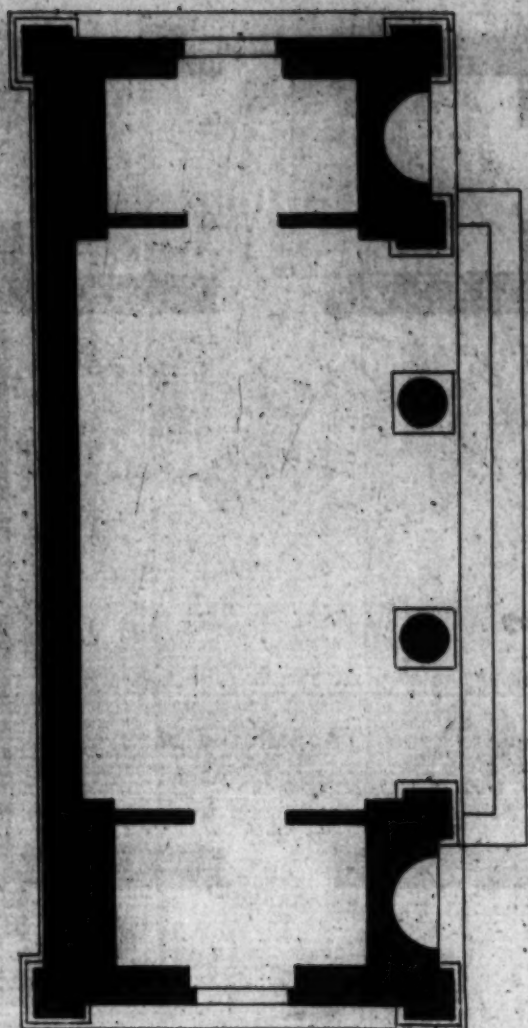
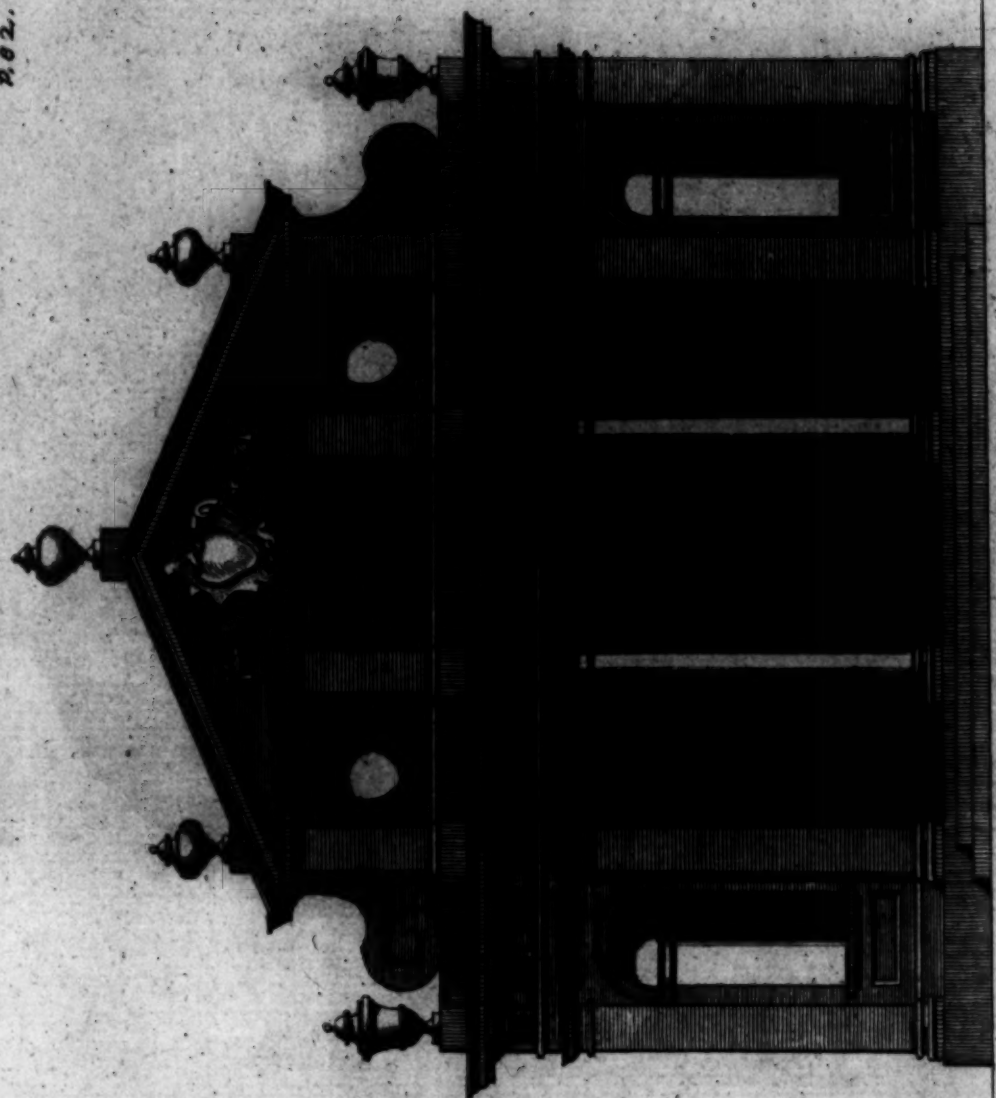
Jacob Gibbs Architect



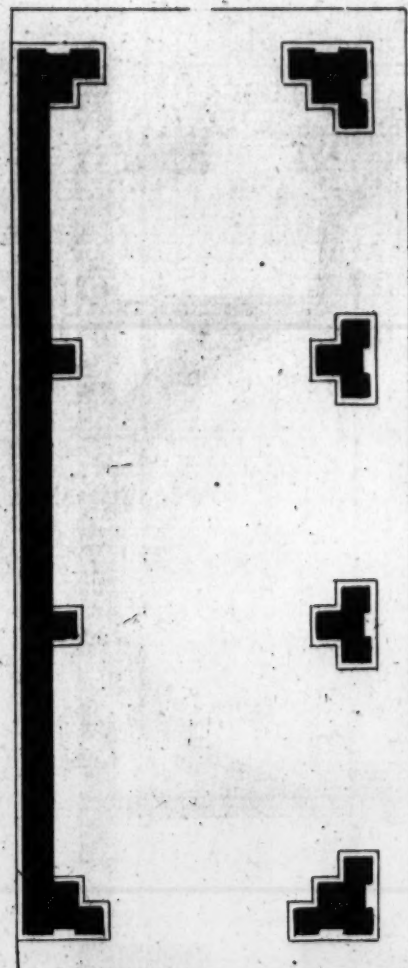
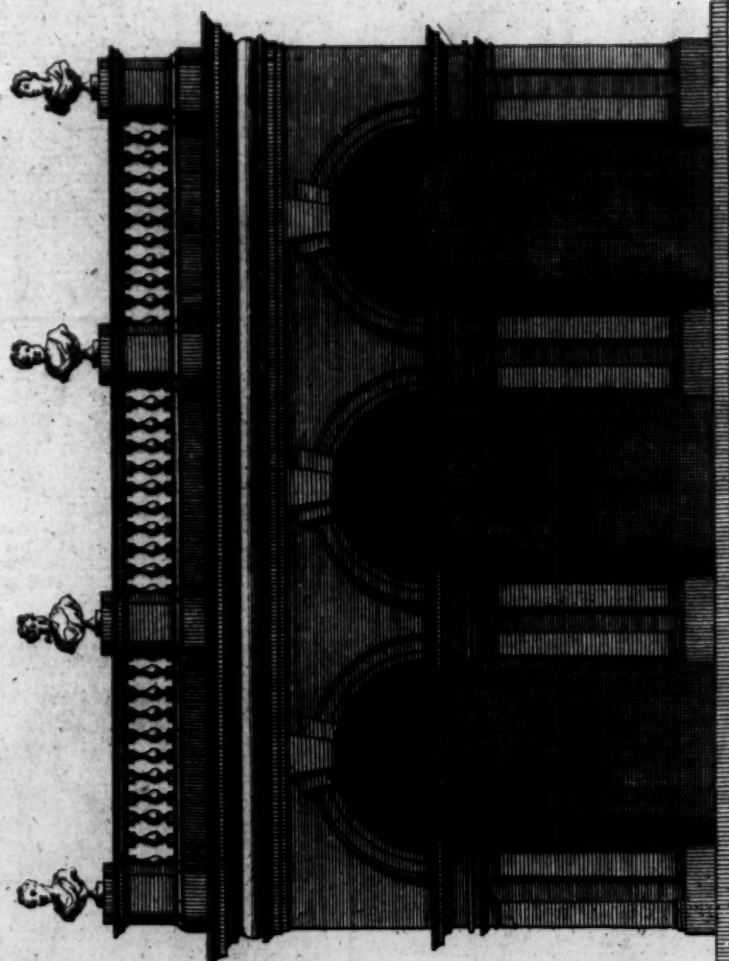
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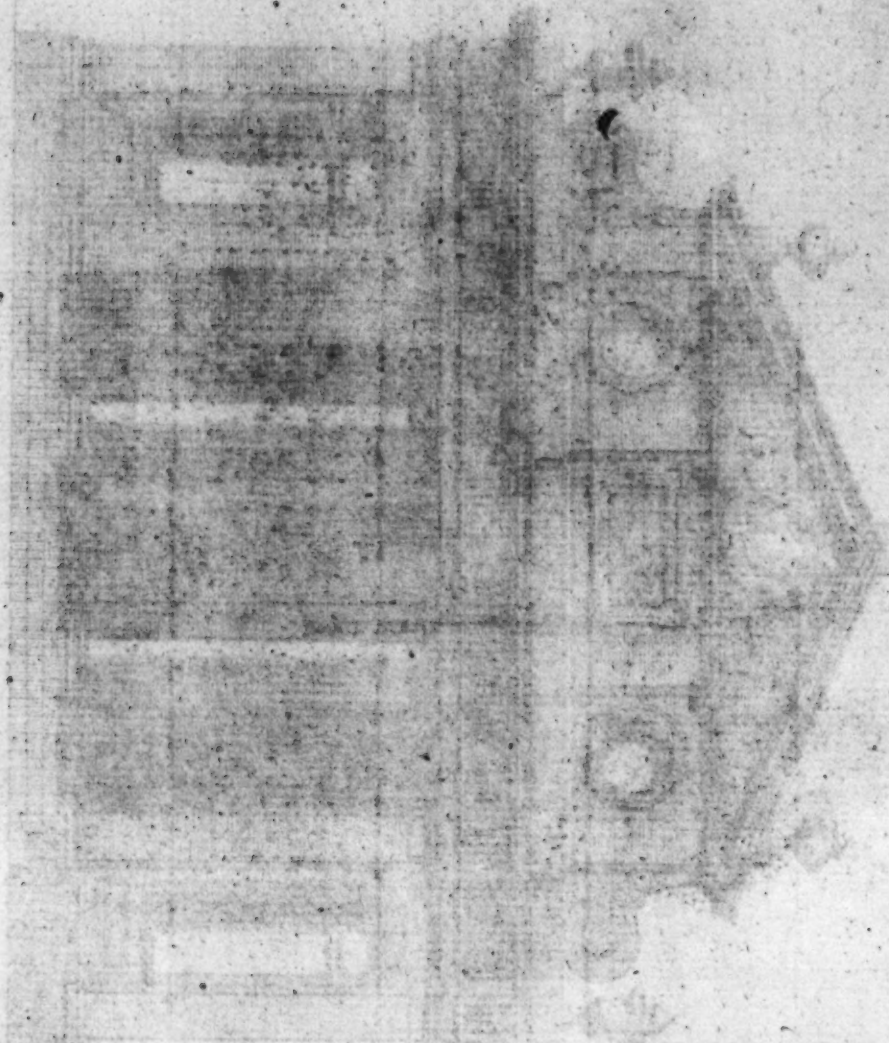
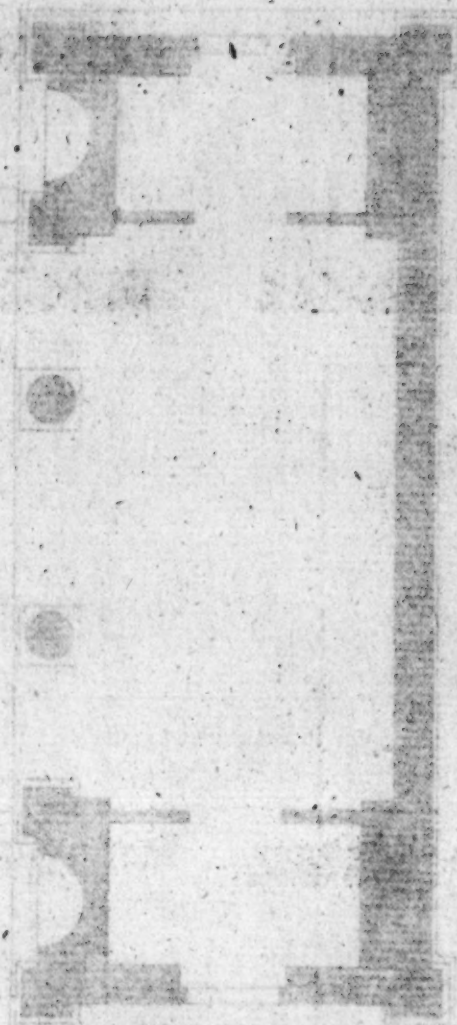
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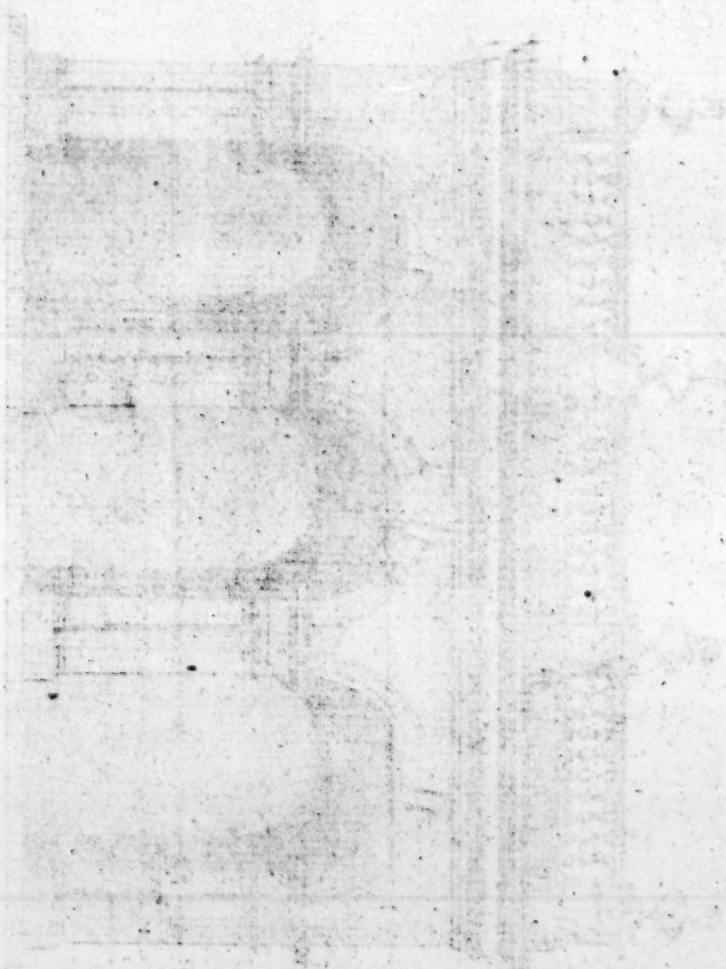
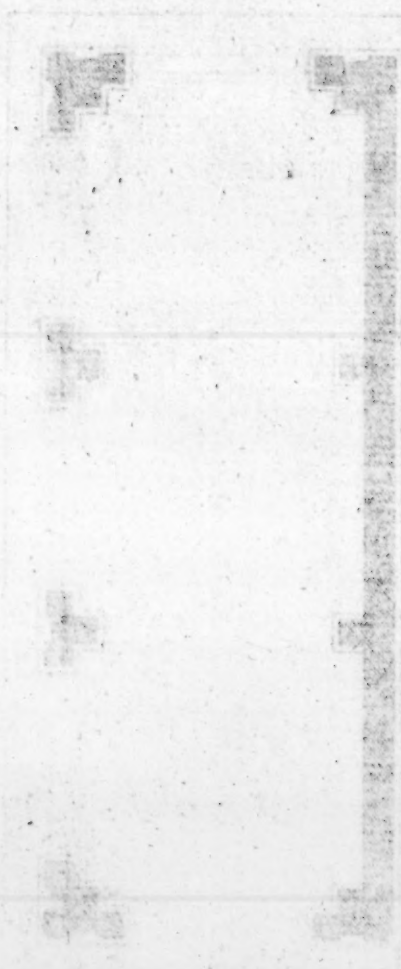
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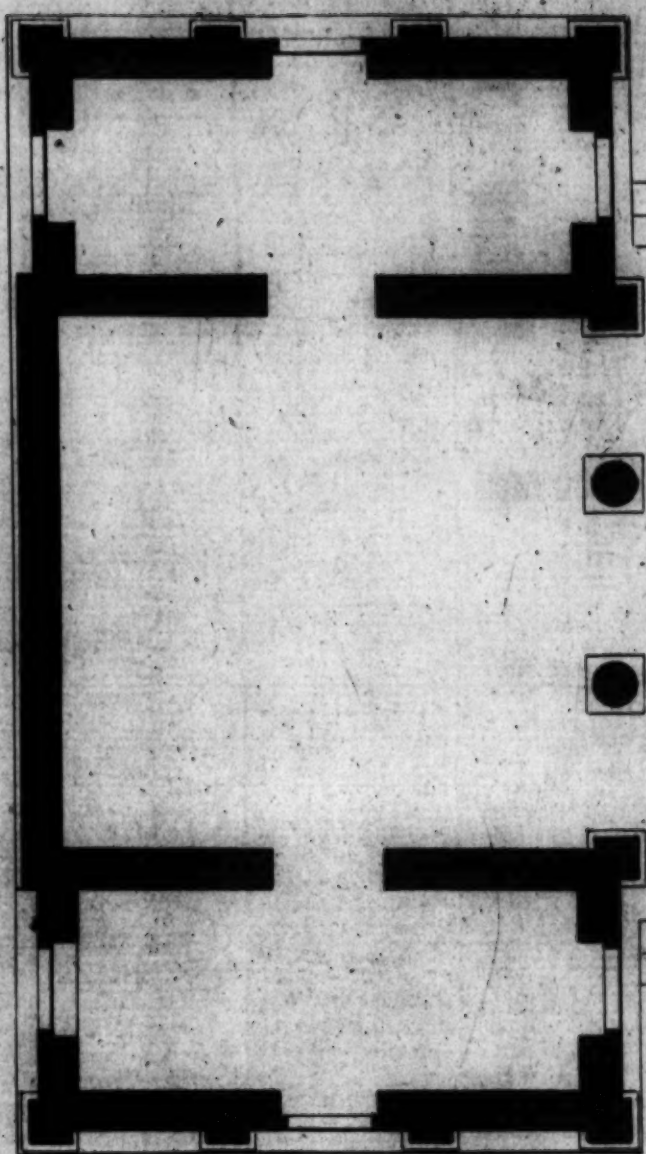
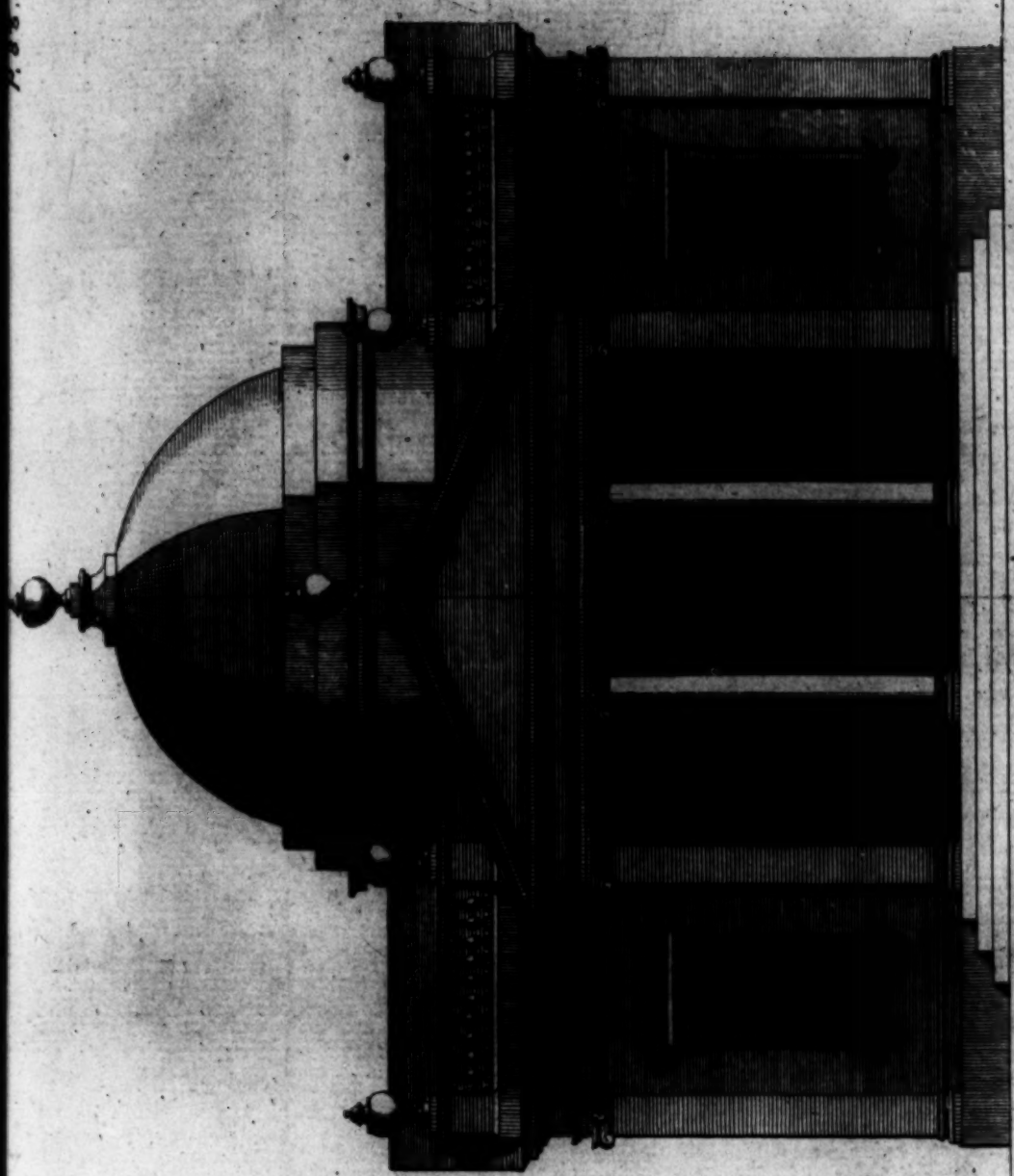
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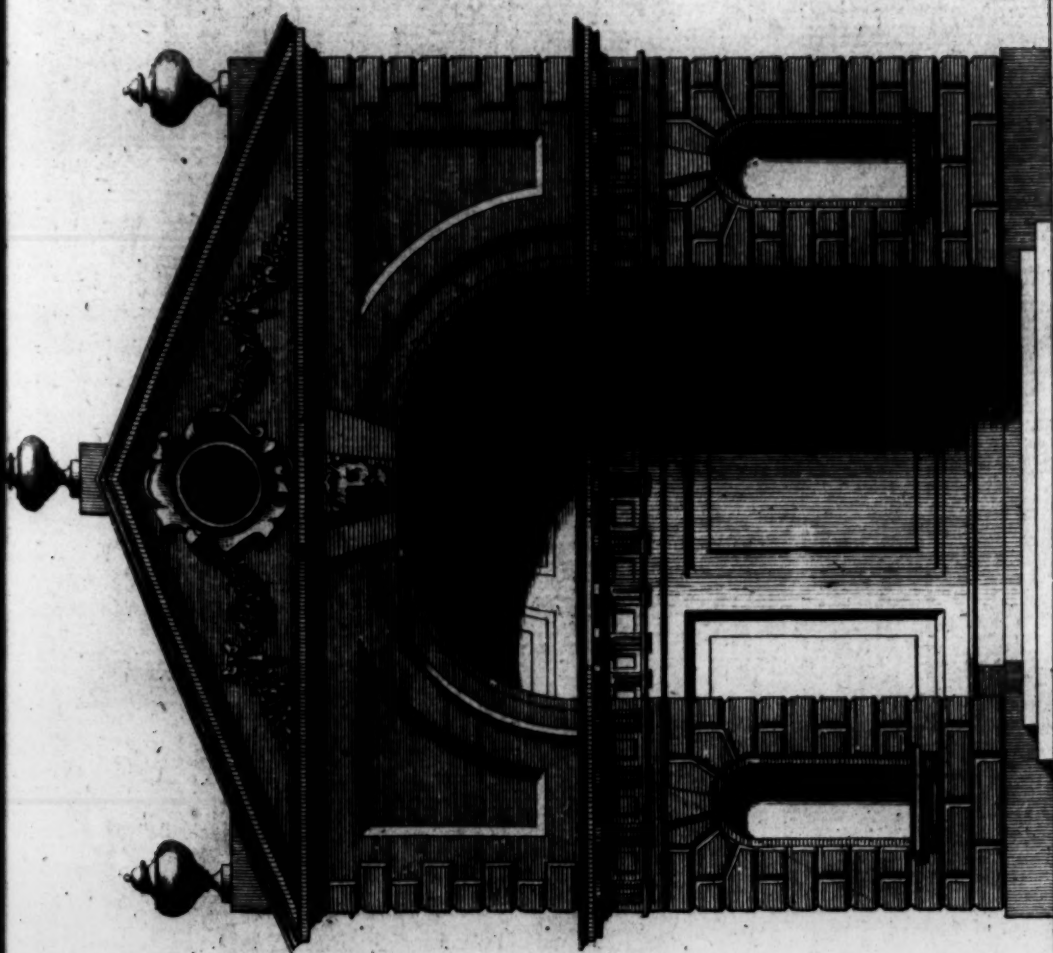
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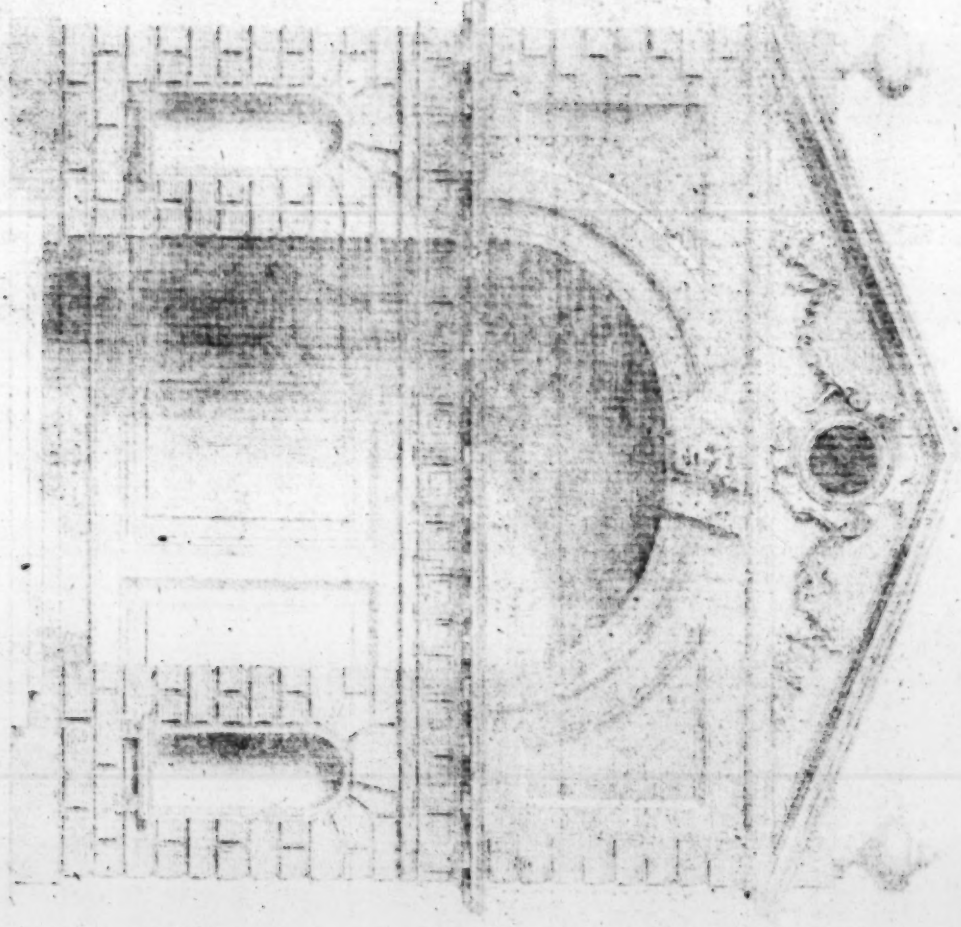
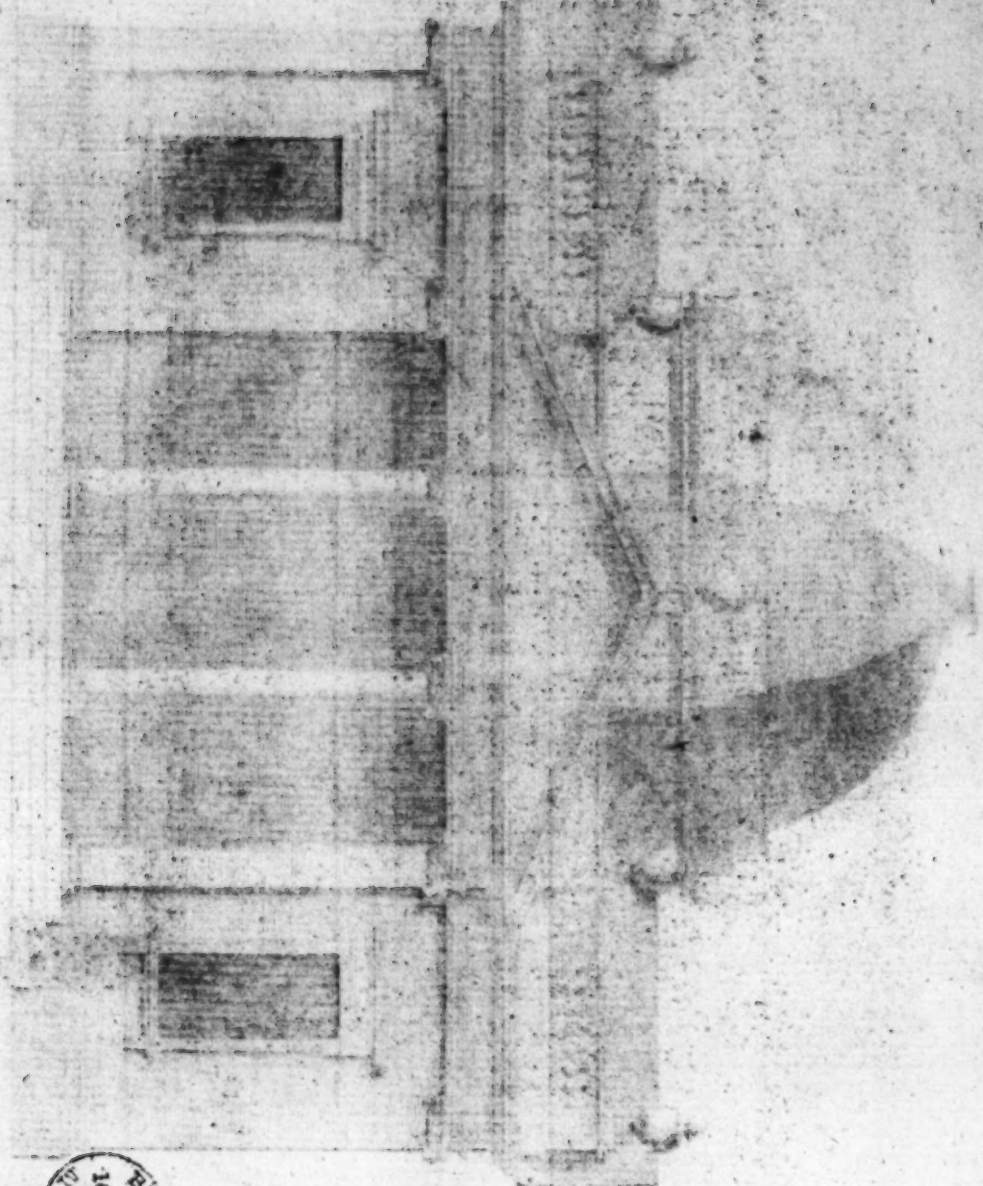
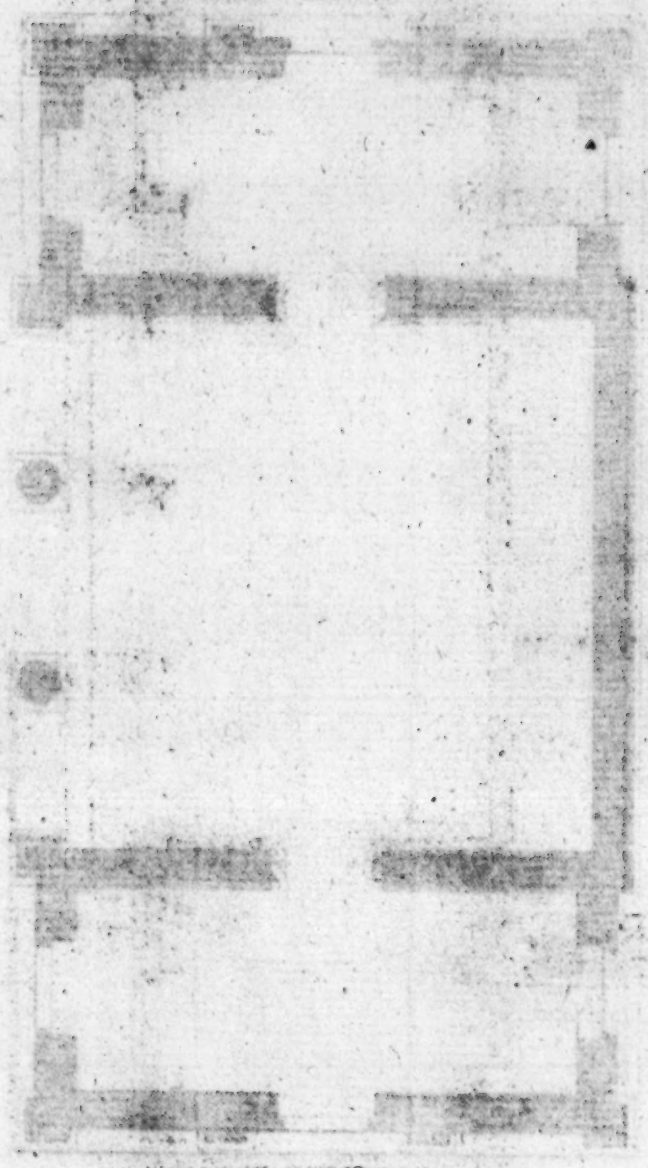


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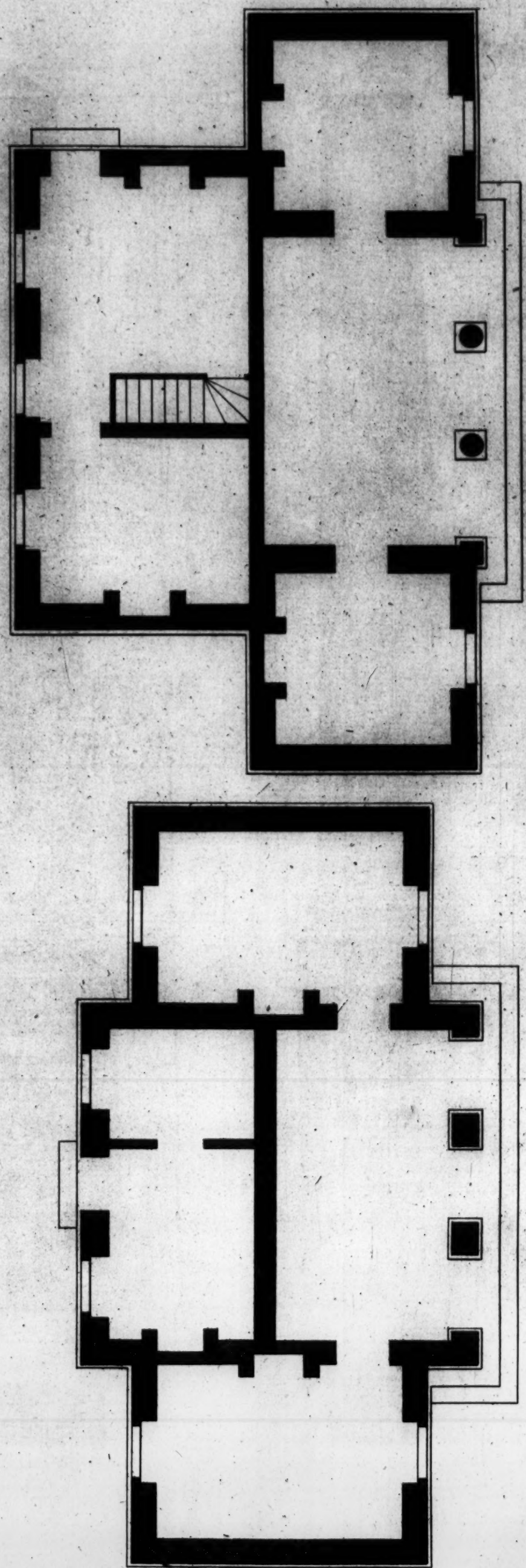
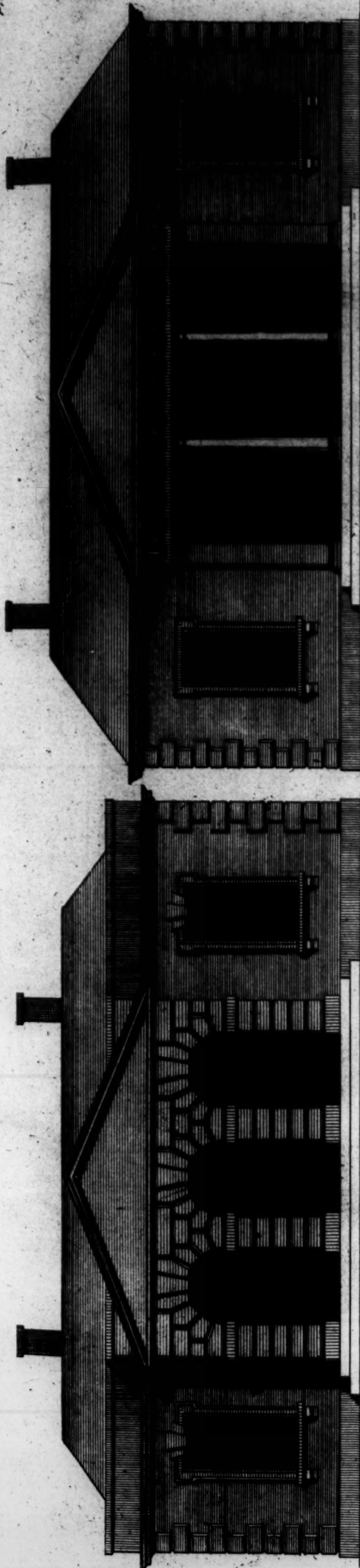


*Jacobo Gibb Architect.*







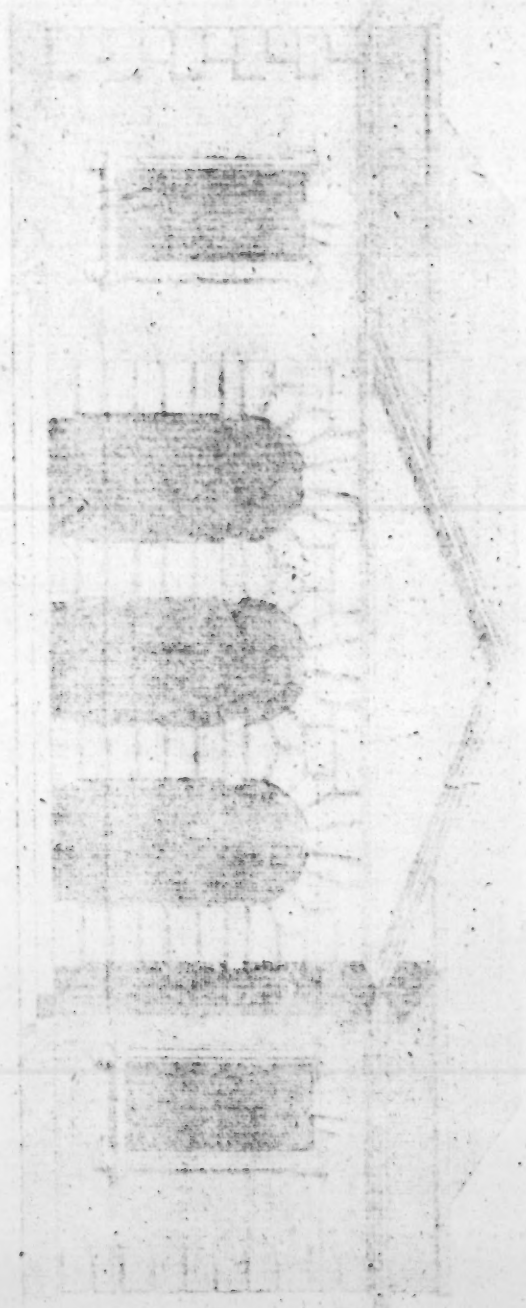
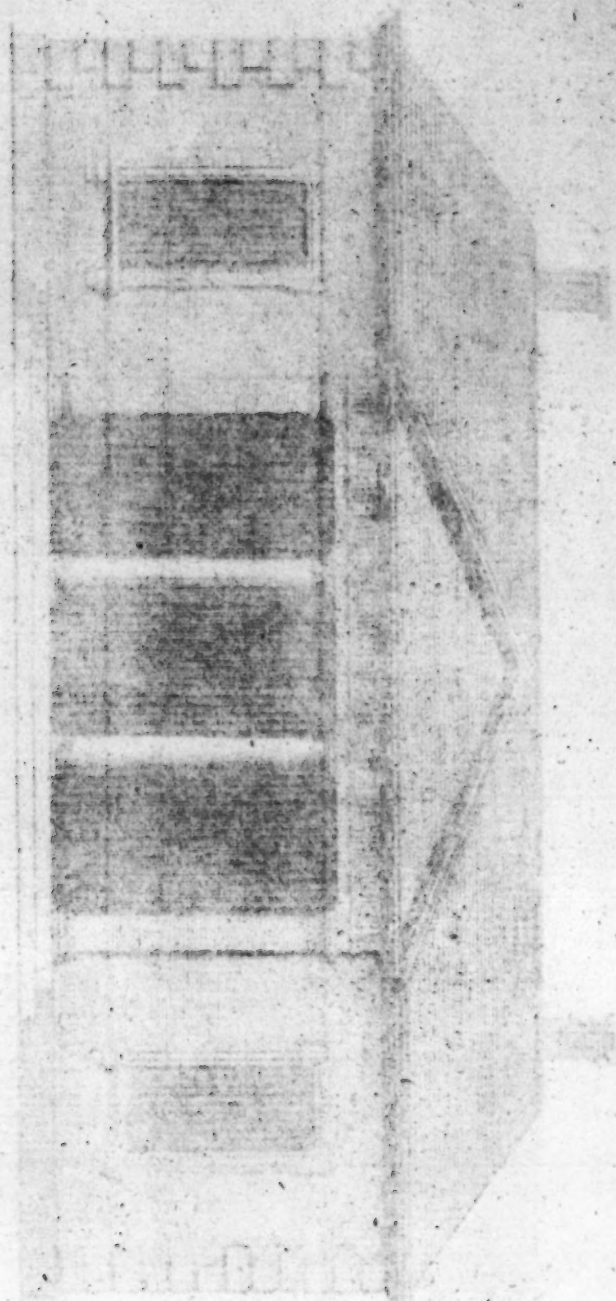
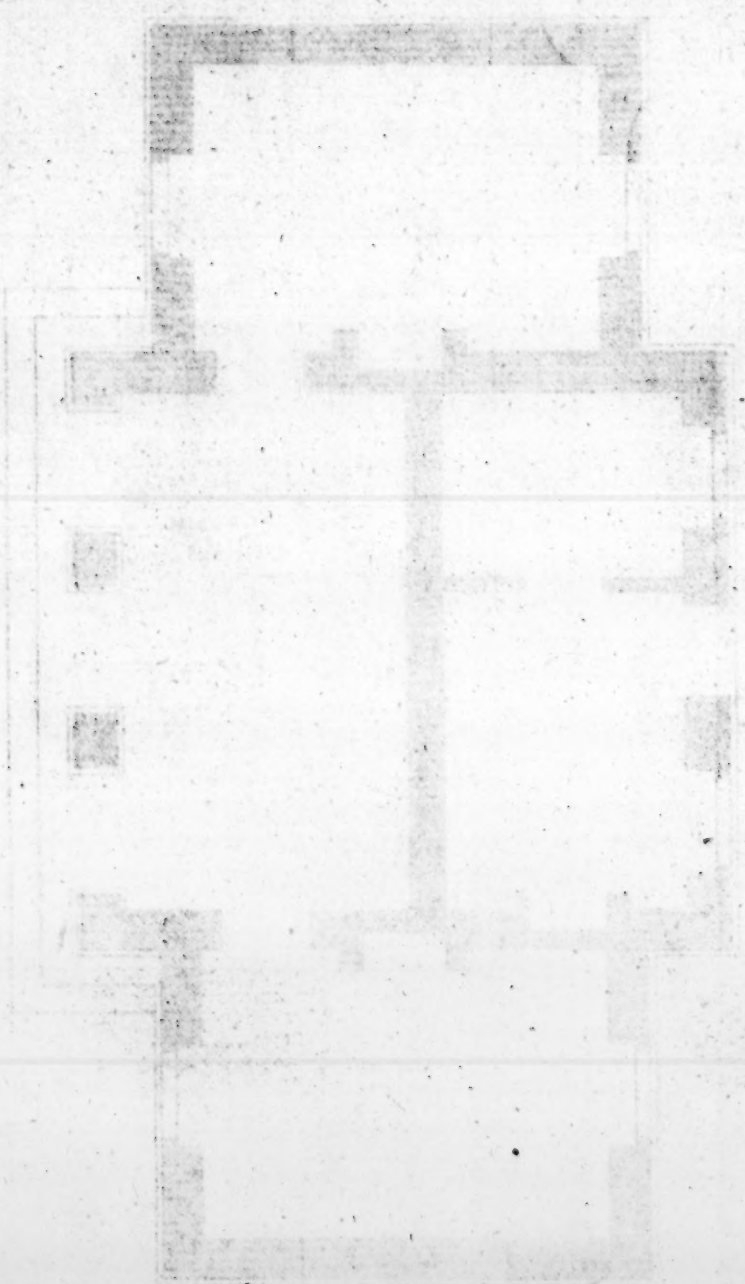
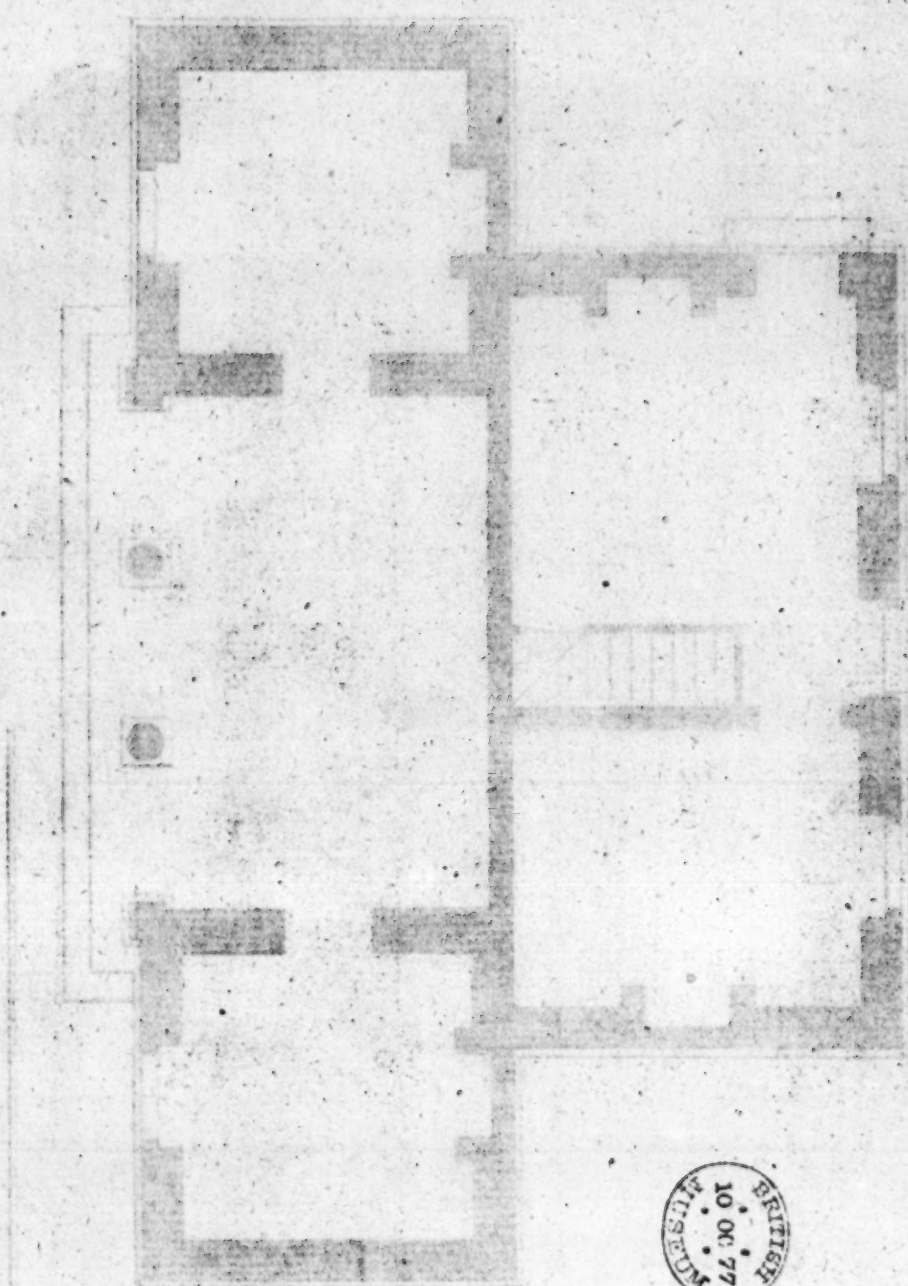


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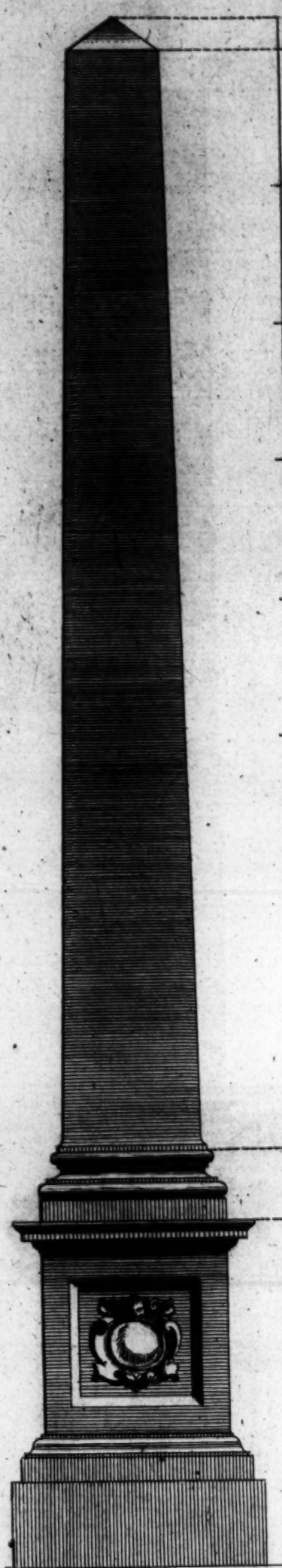
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Jacob Gibbs Architect

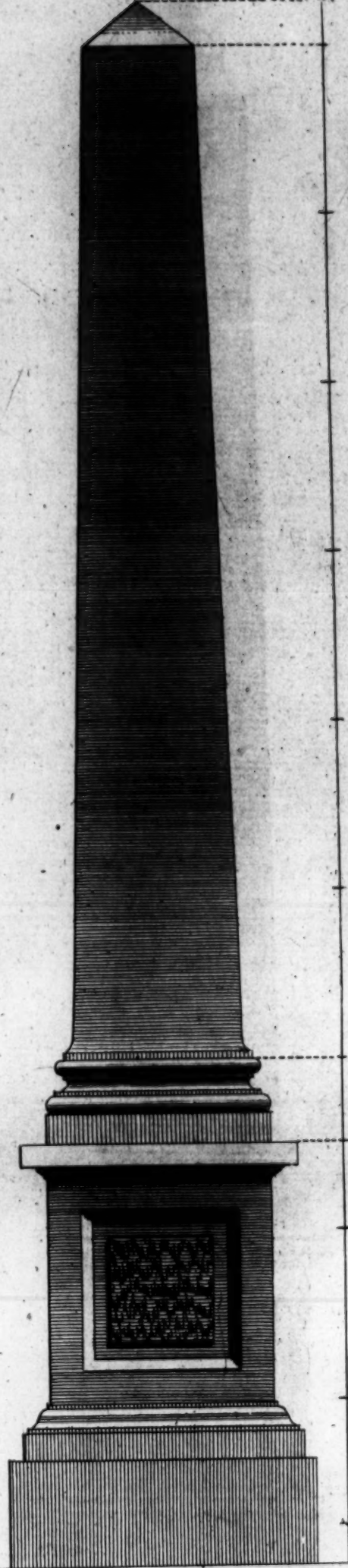
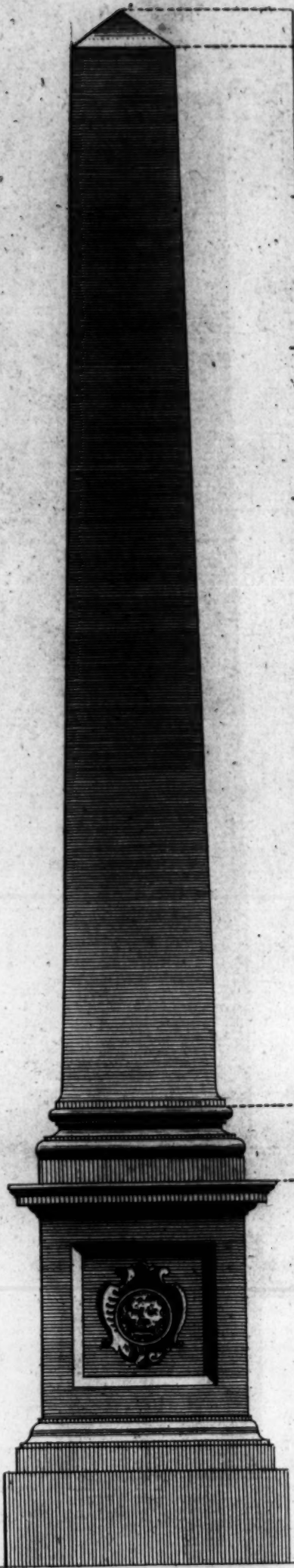








*Jacobo Gibbs Architecto*

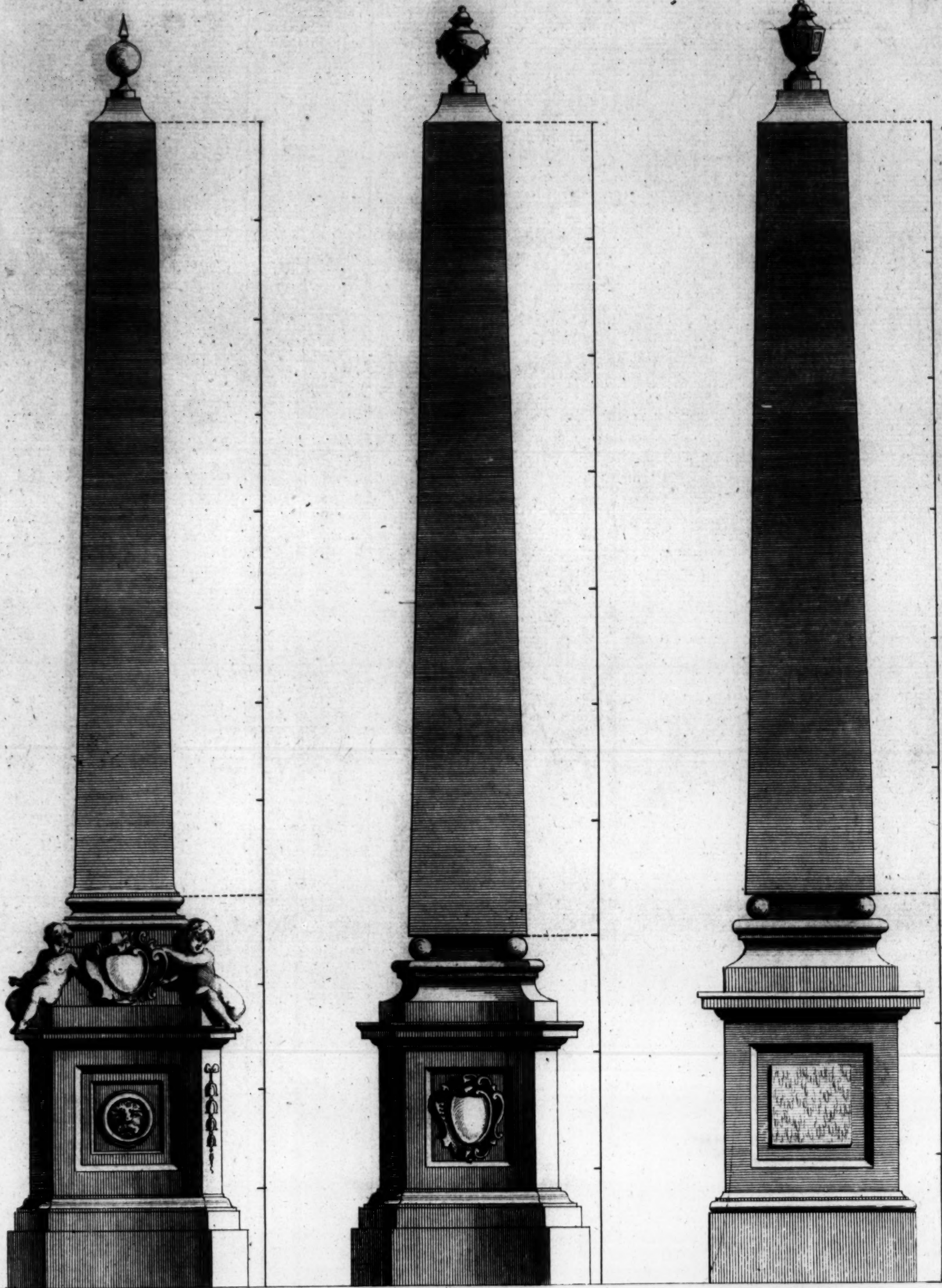


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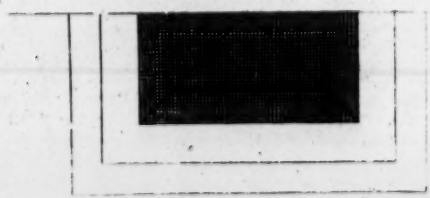
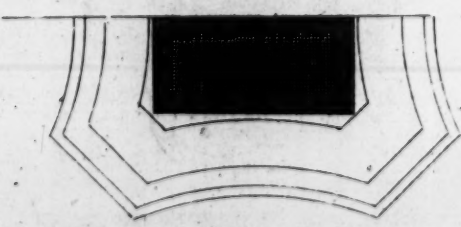






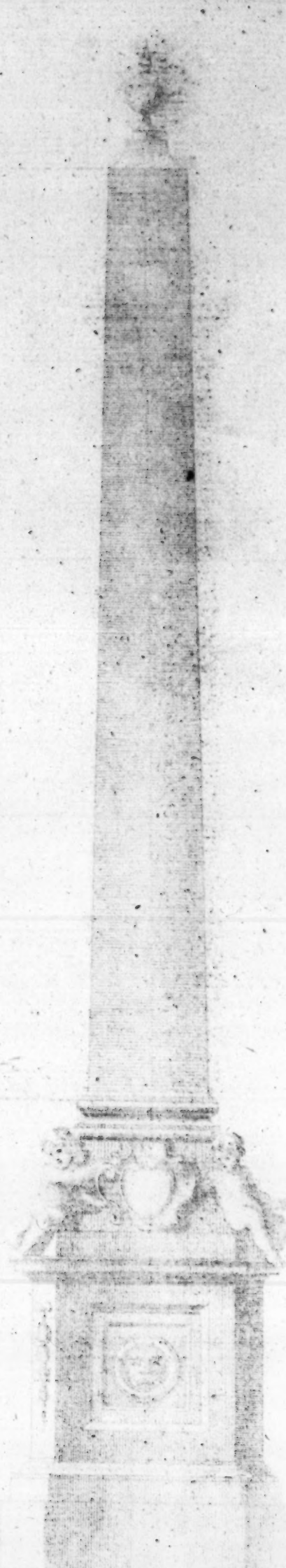
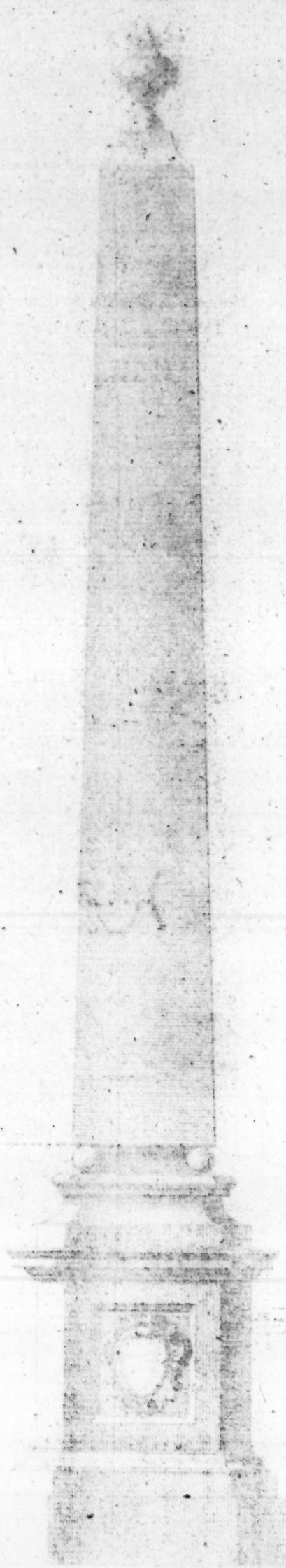


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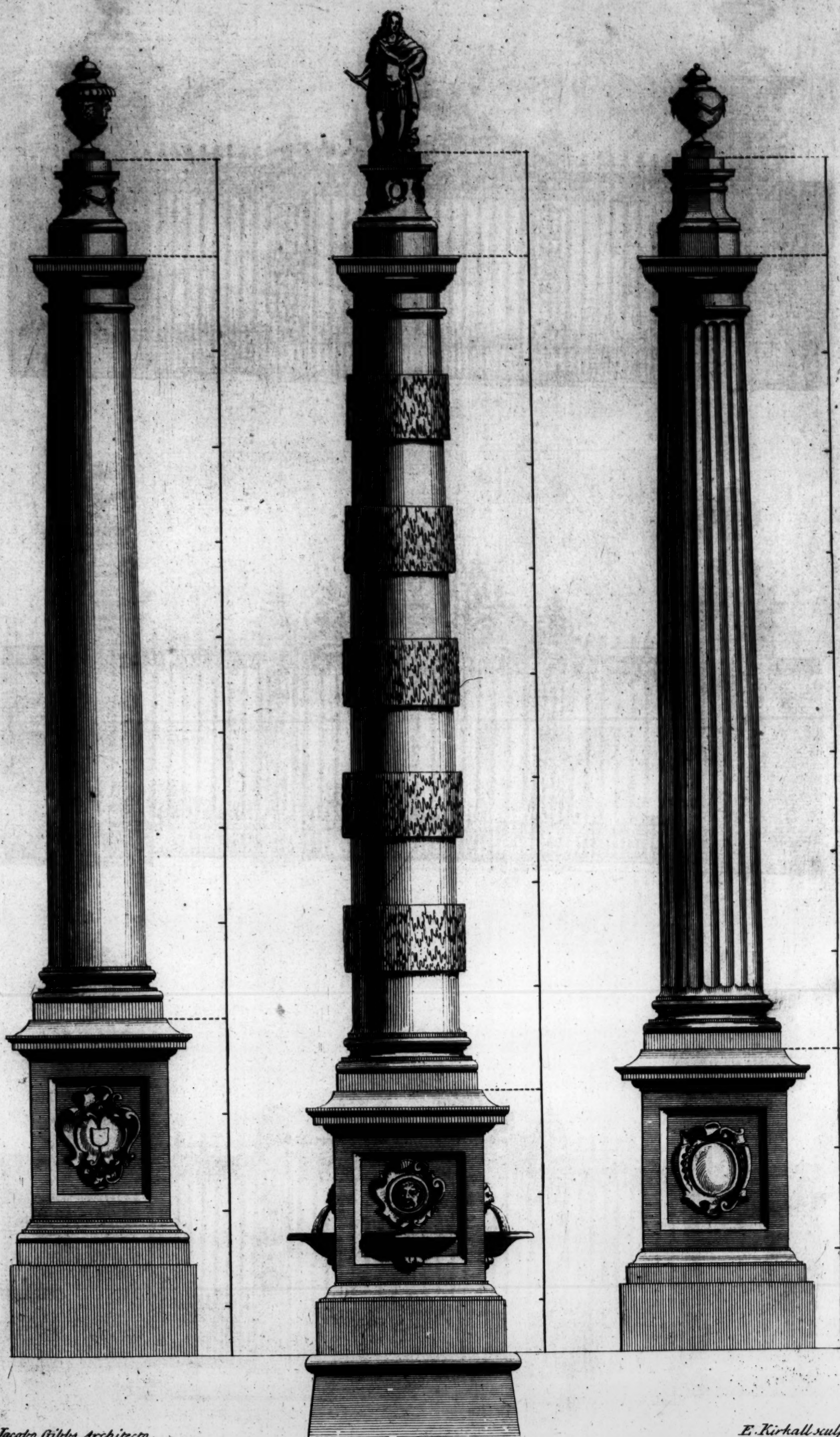


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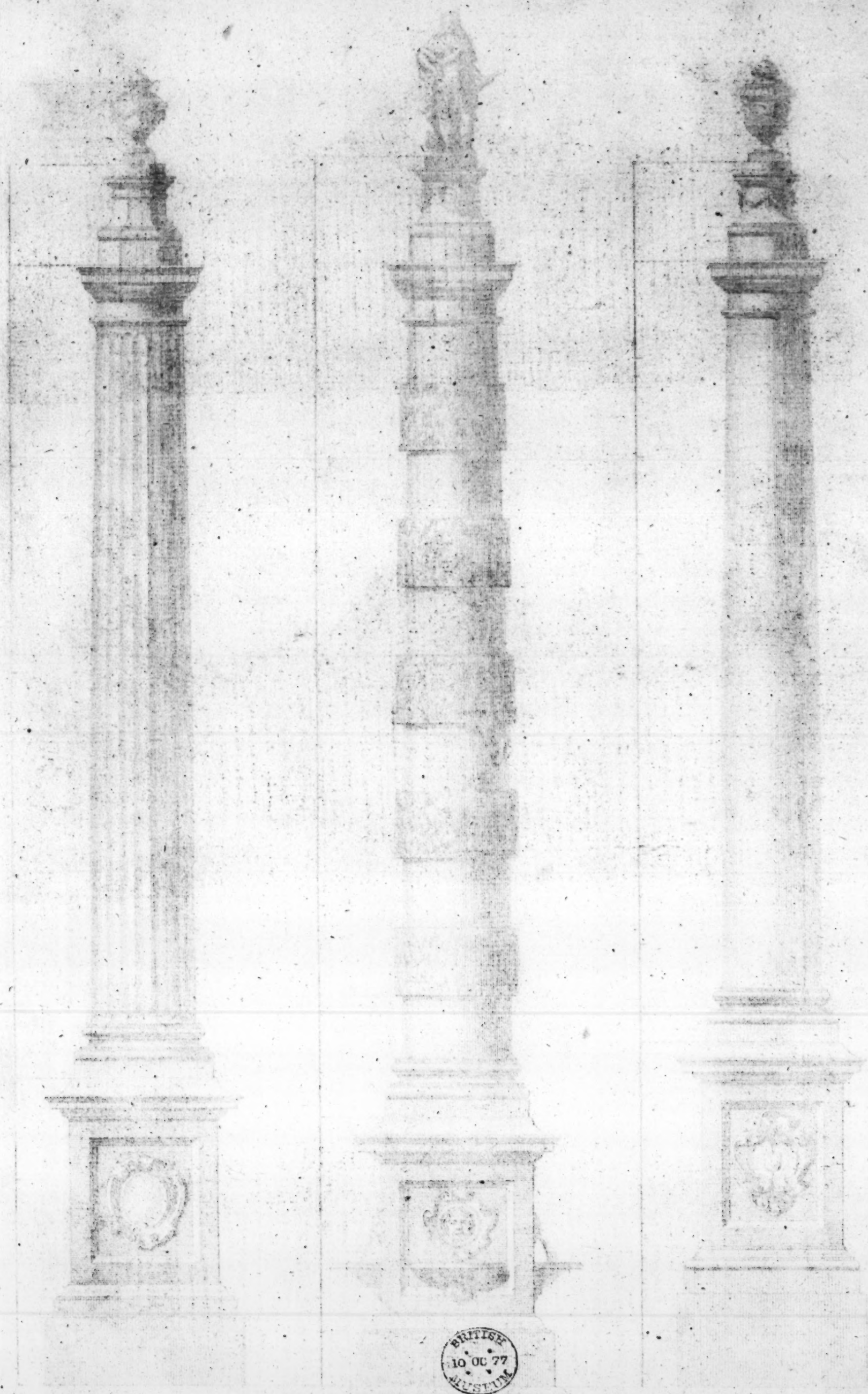




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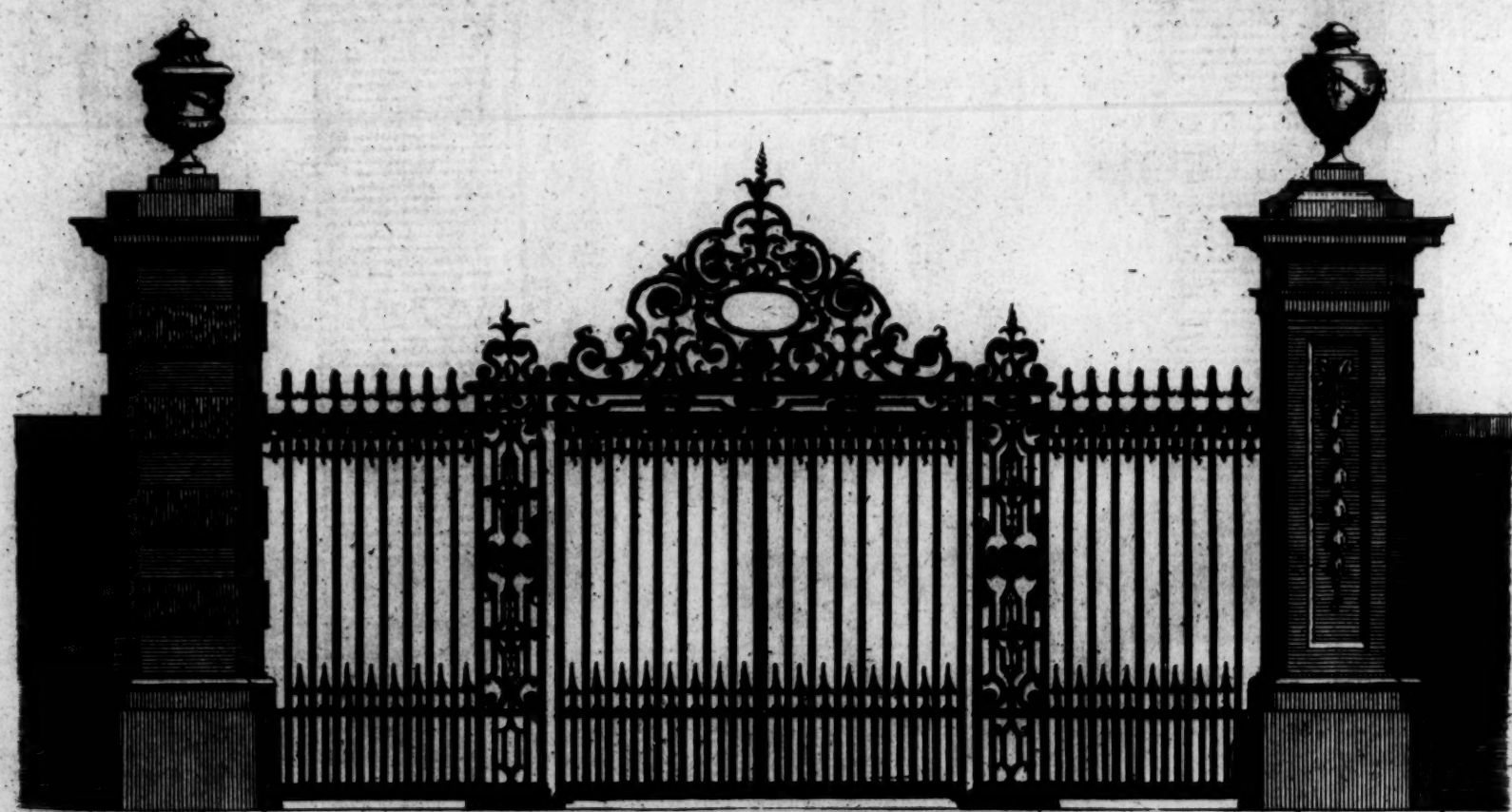
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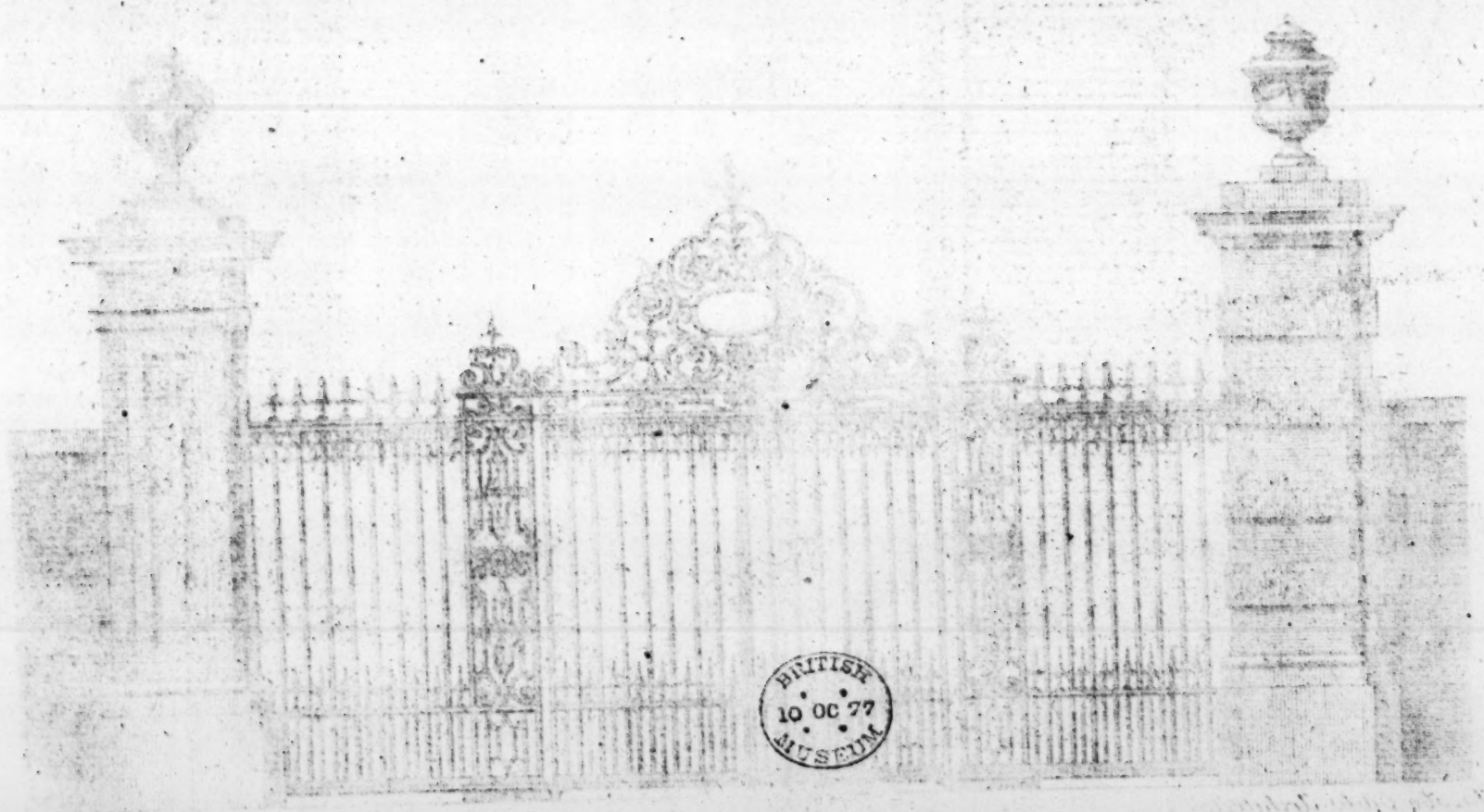
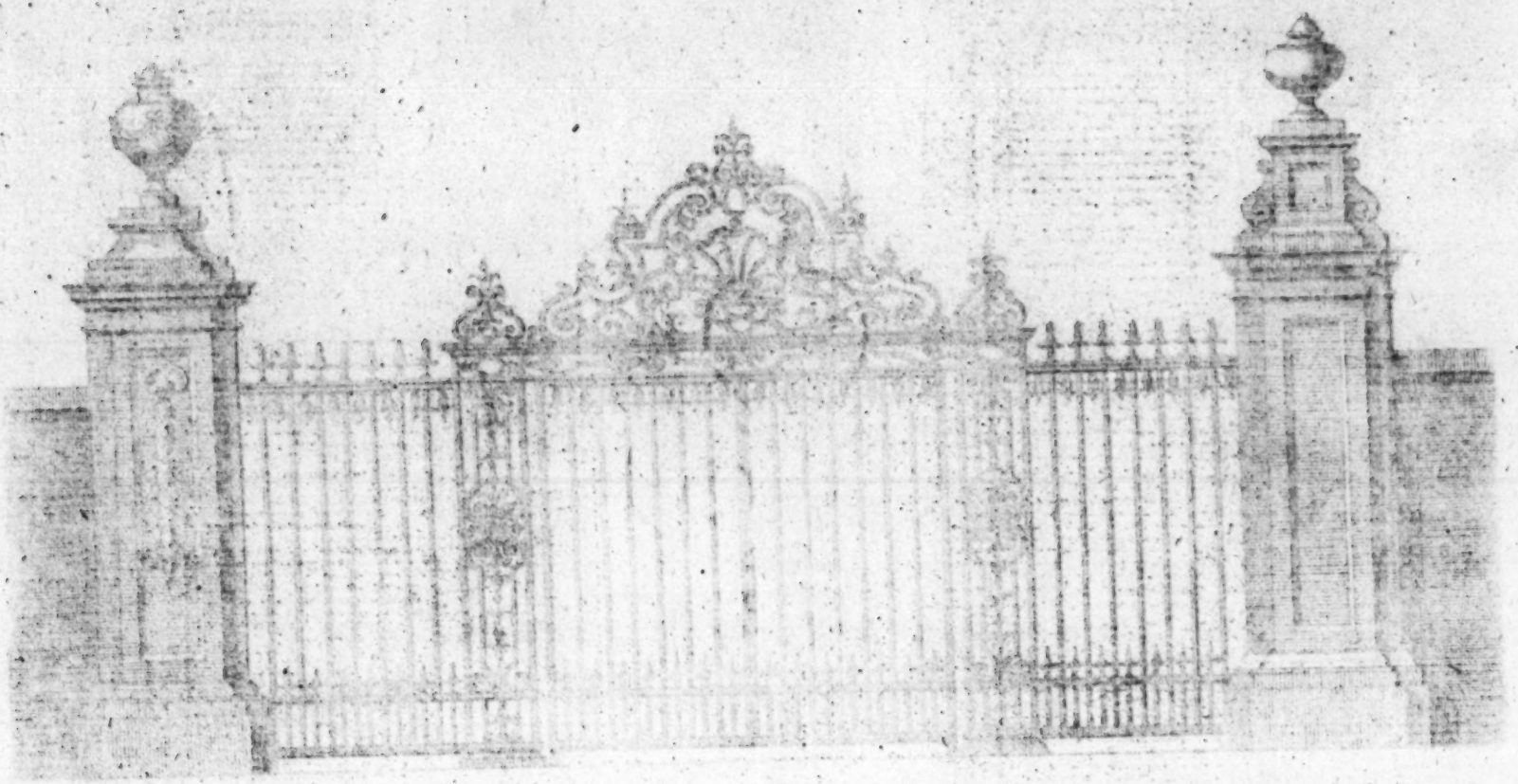
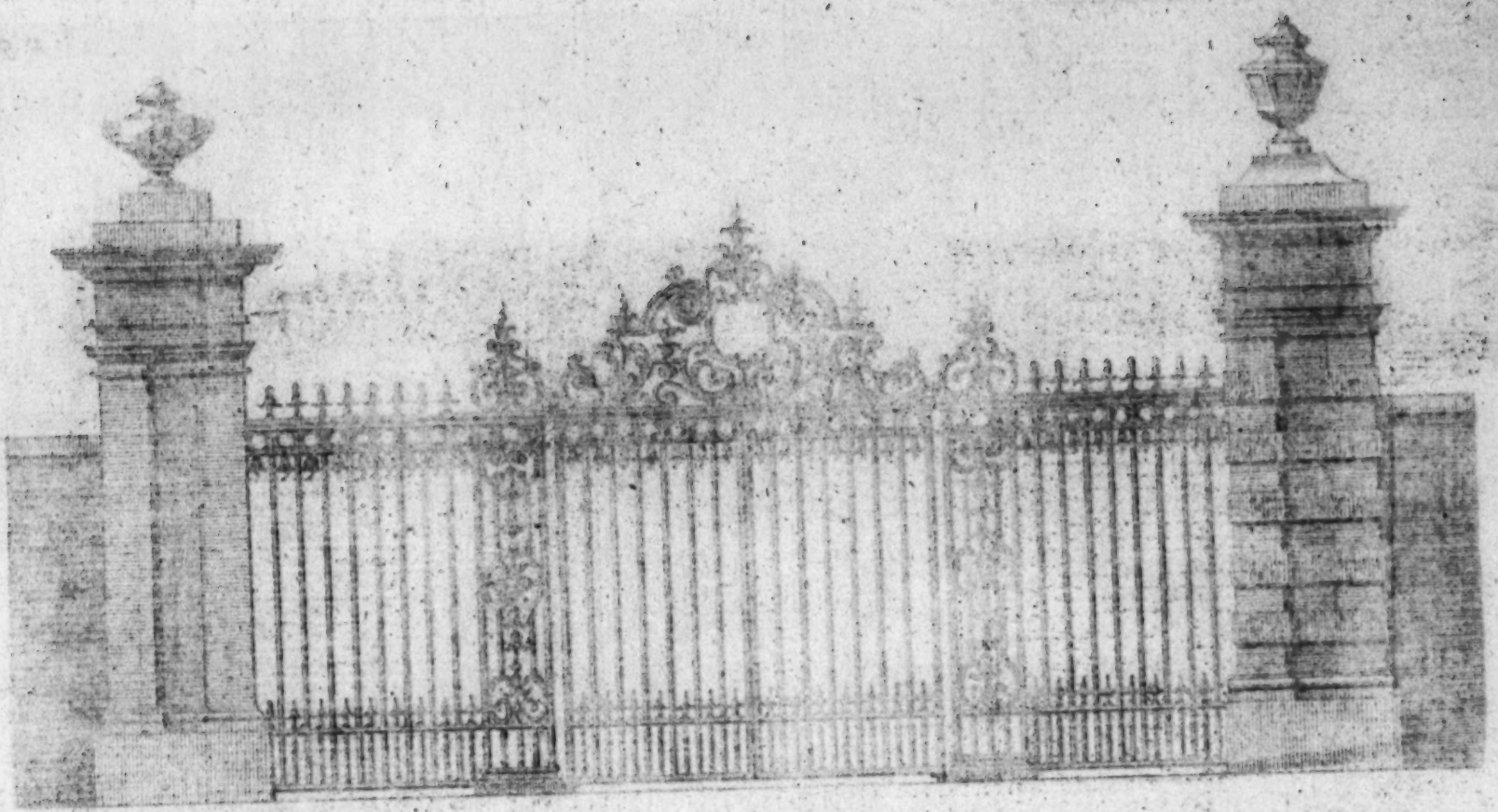




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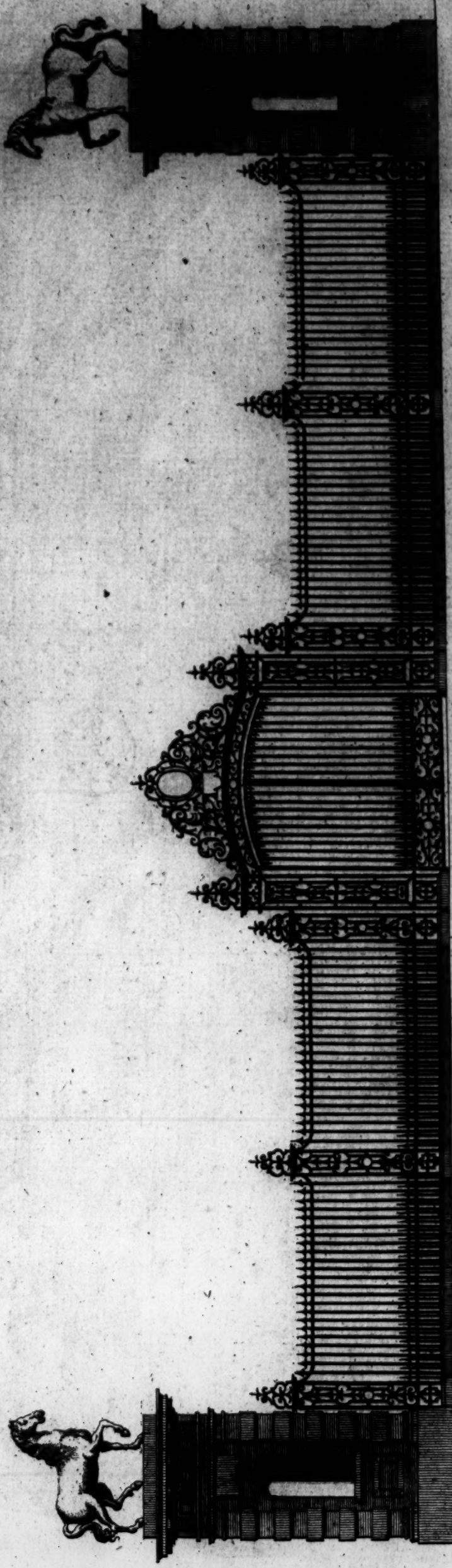
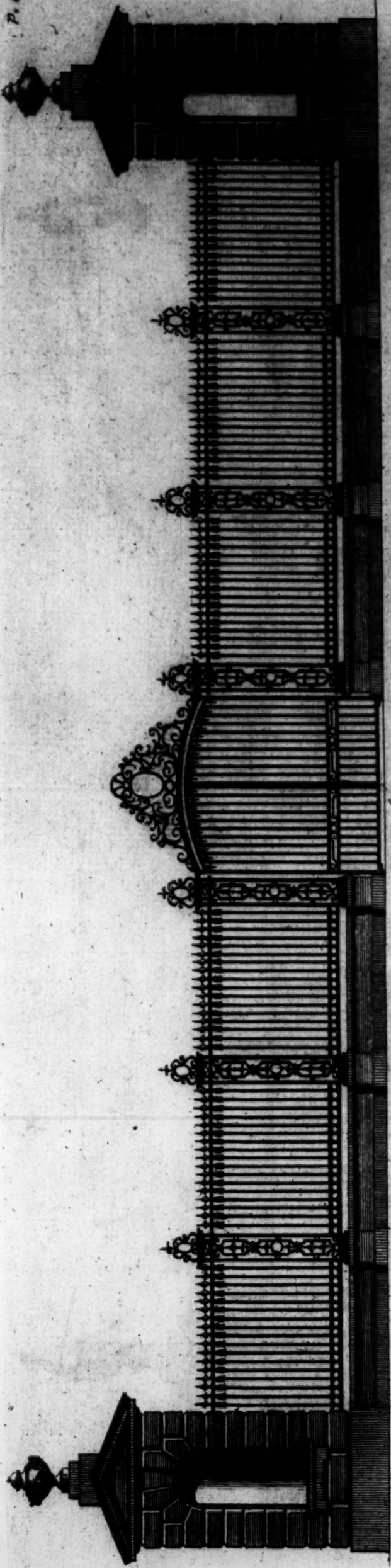
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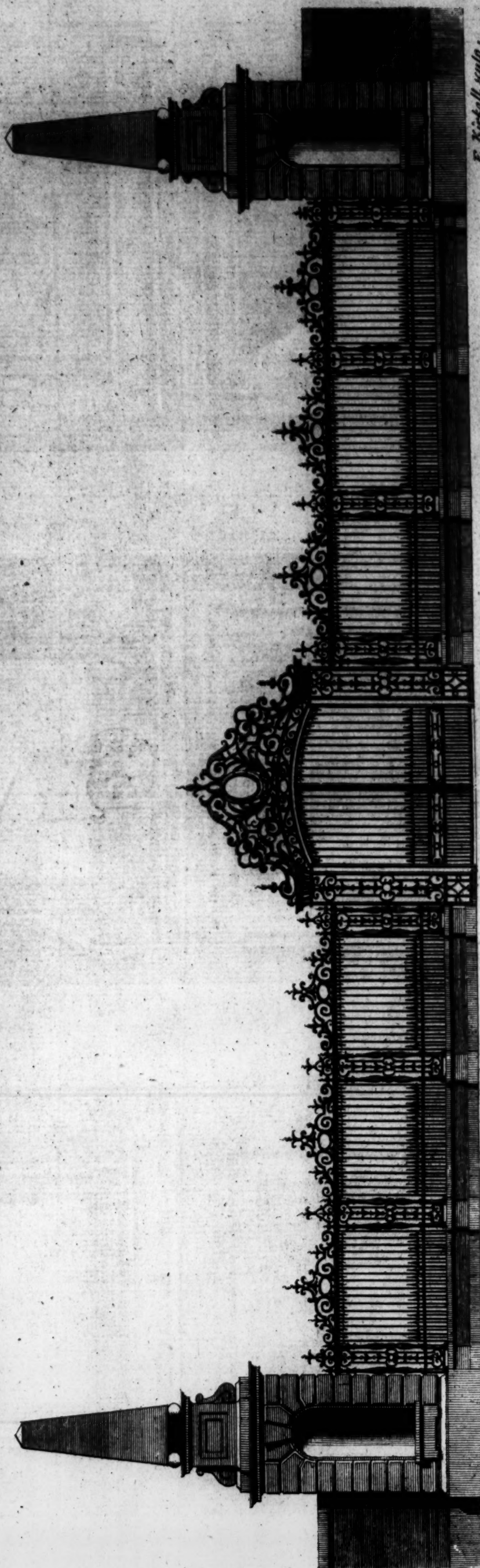
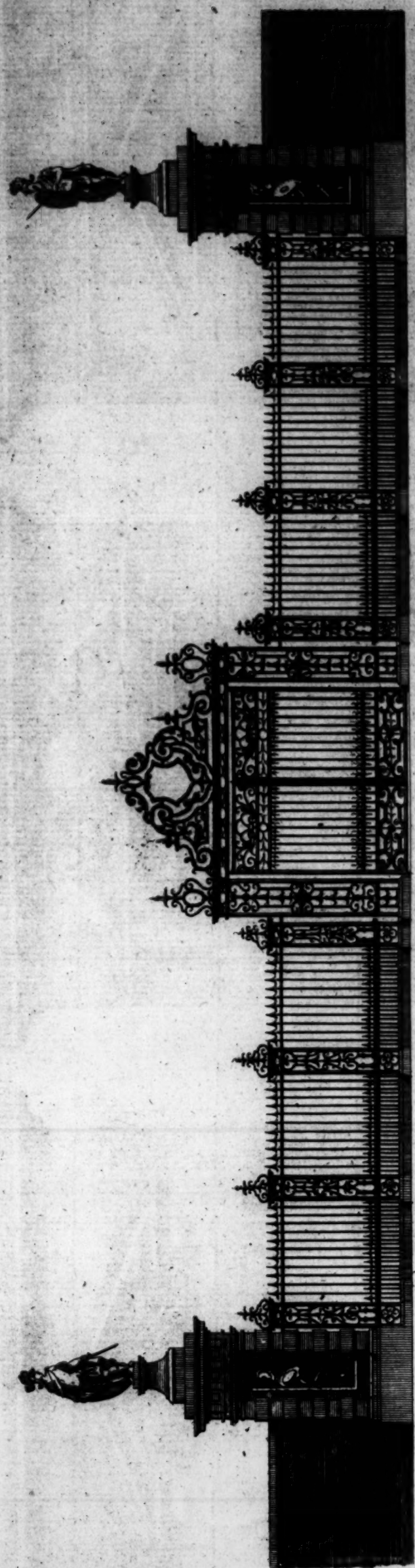


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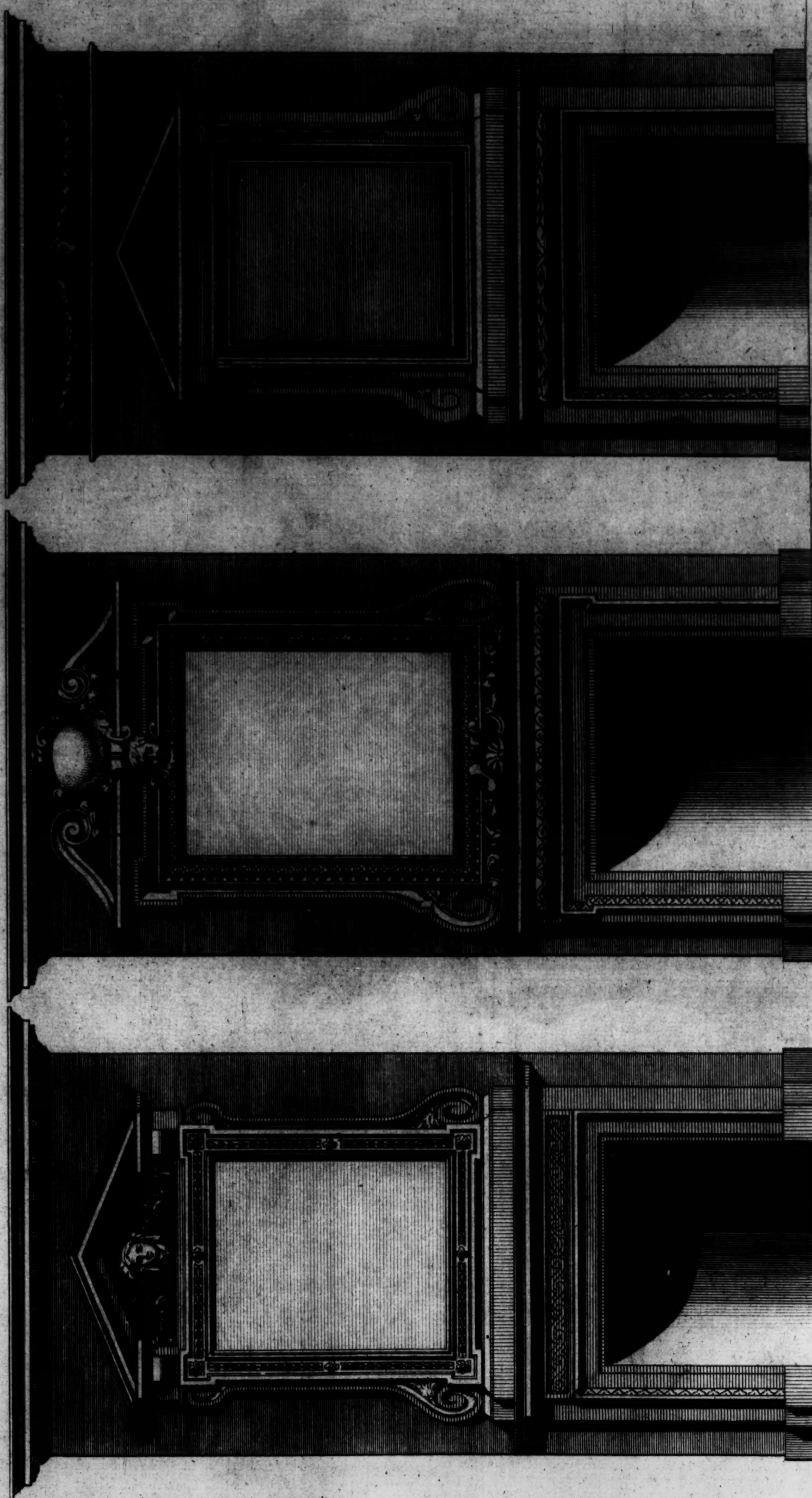
Jacobs Gibbs Architect.



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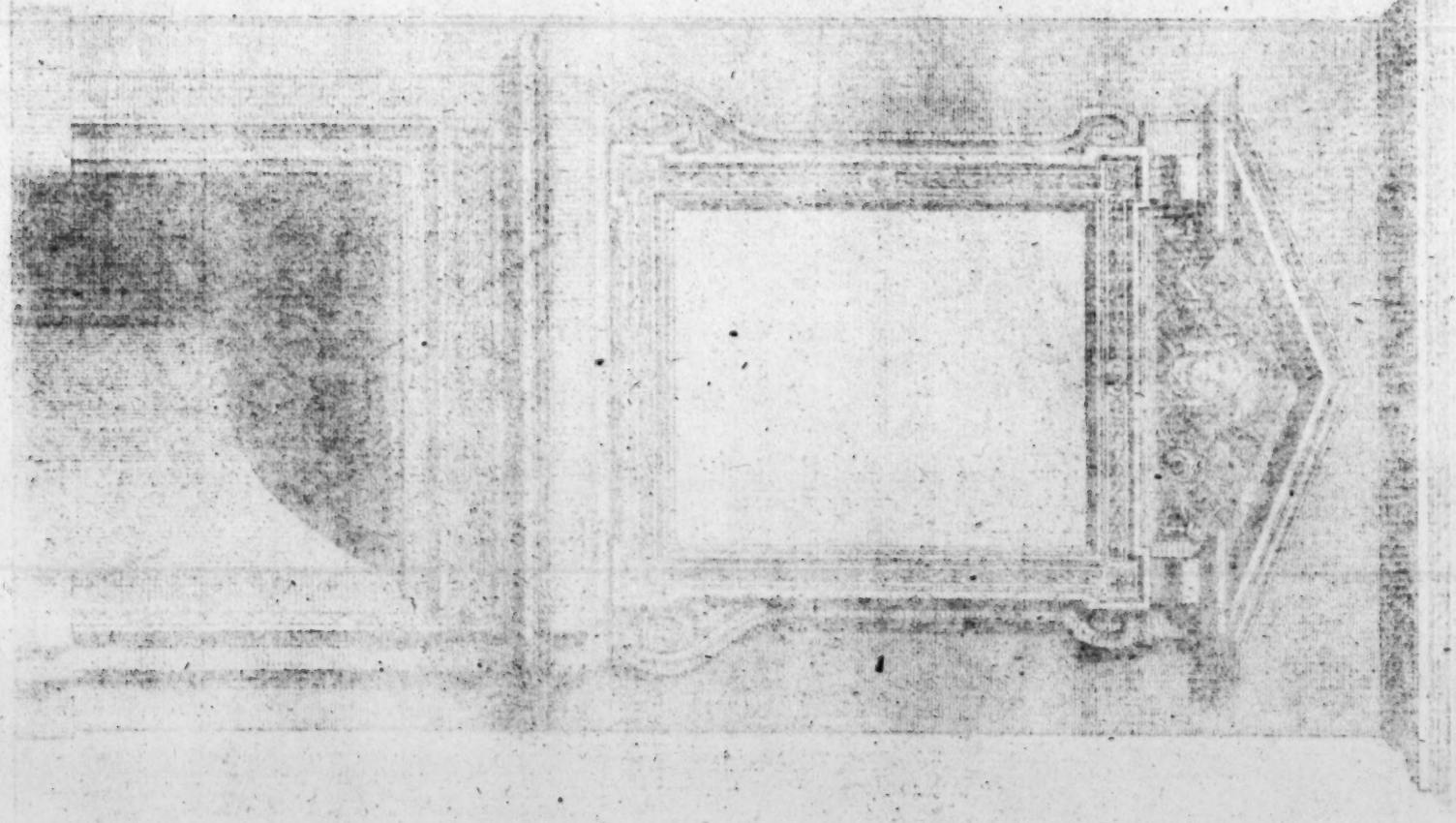
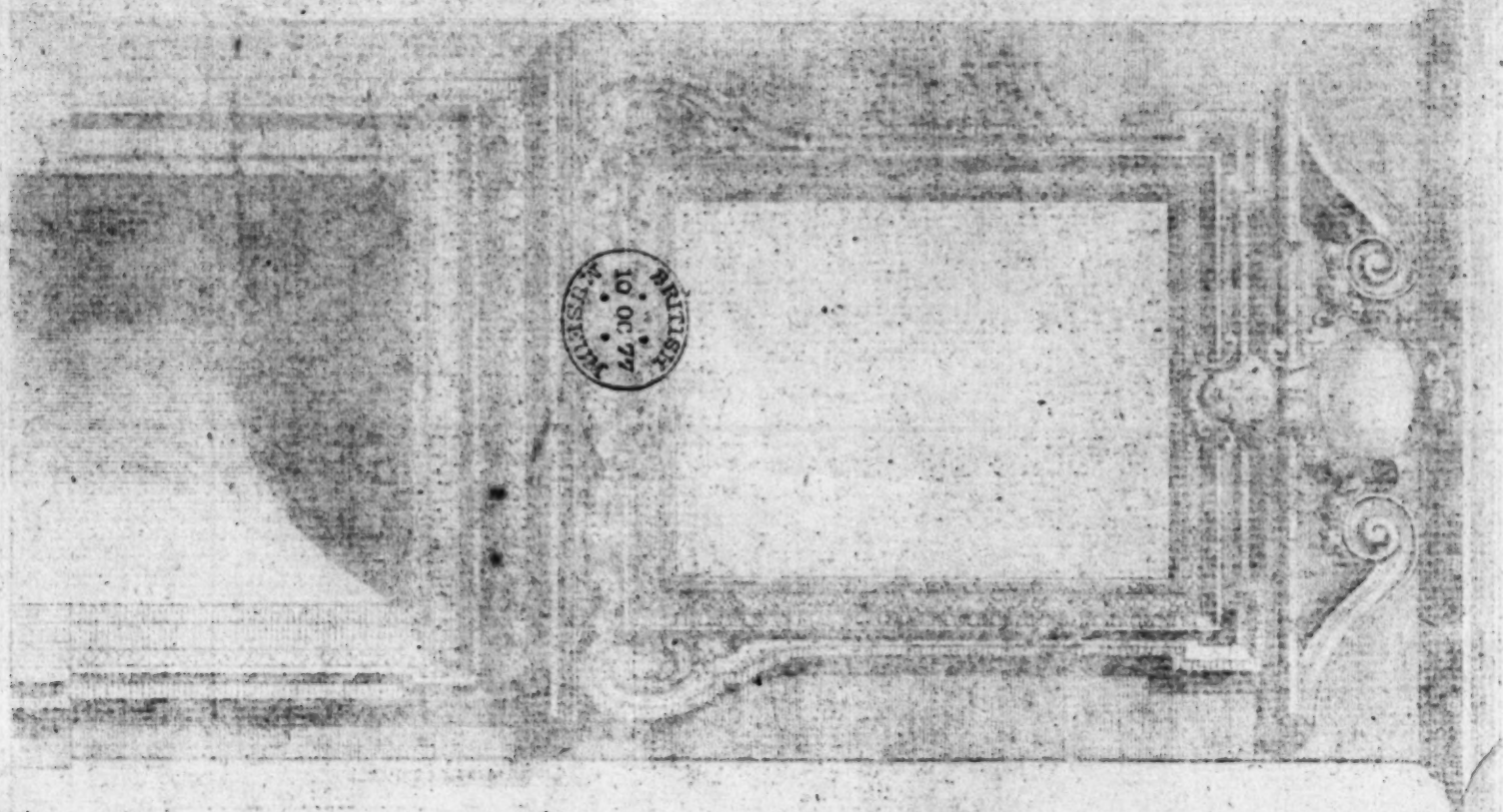
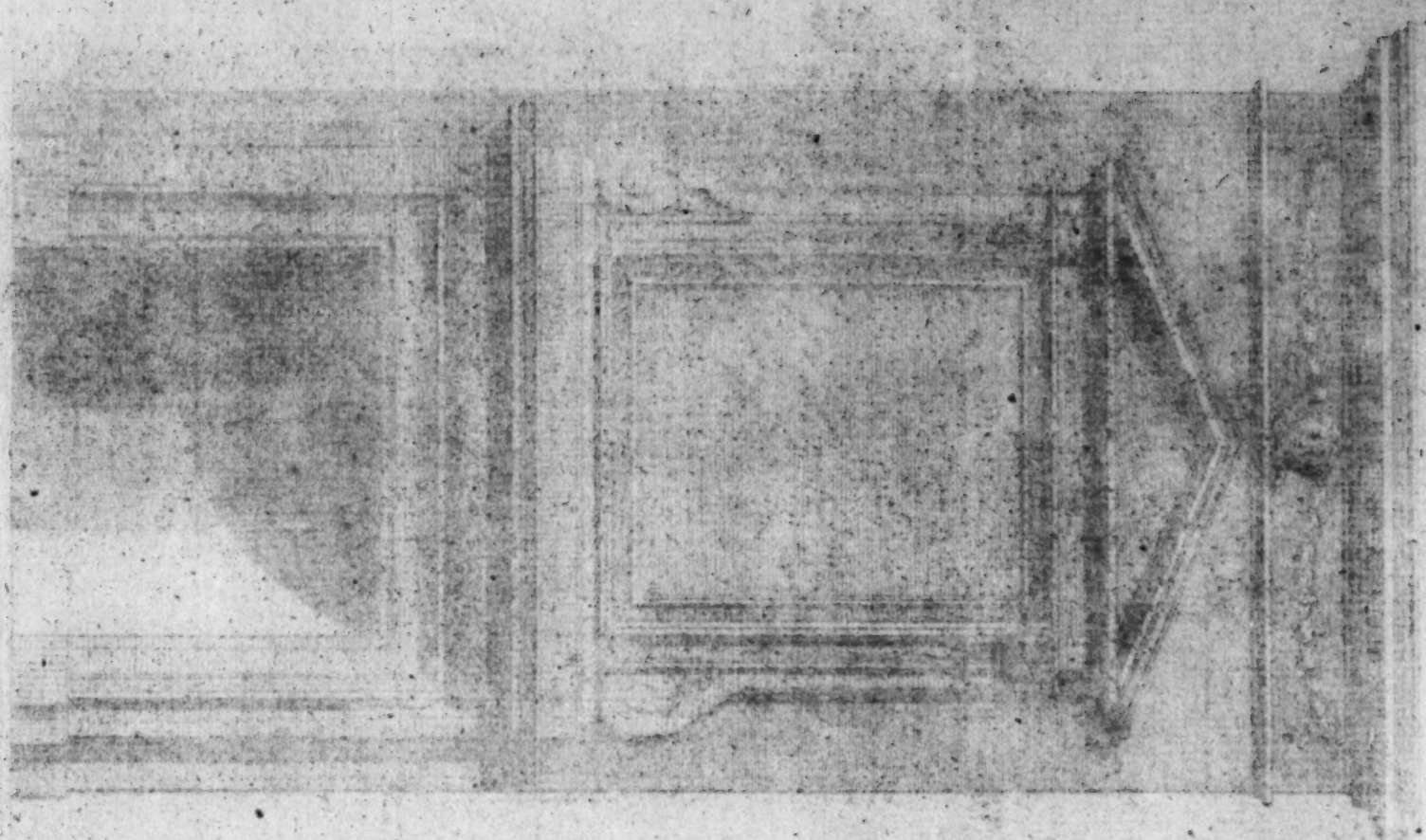




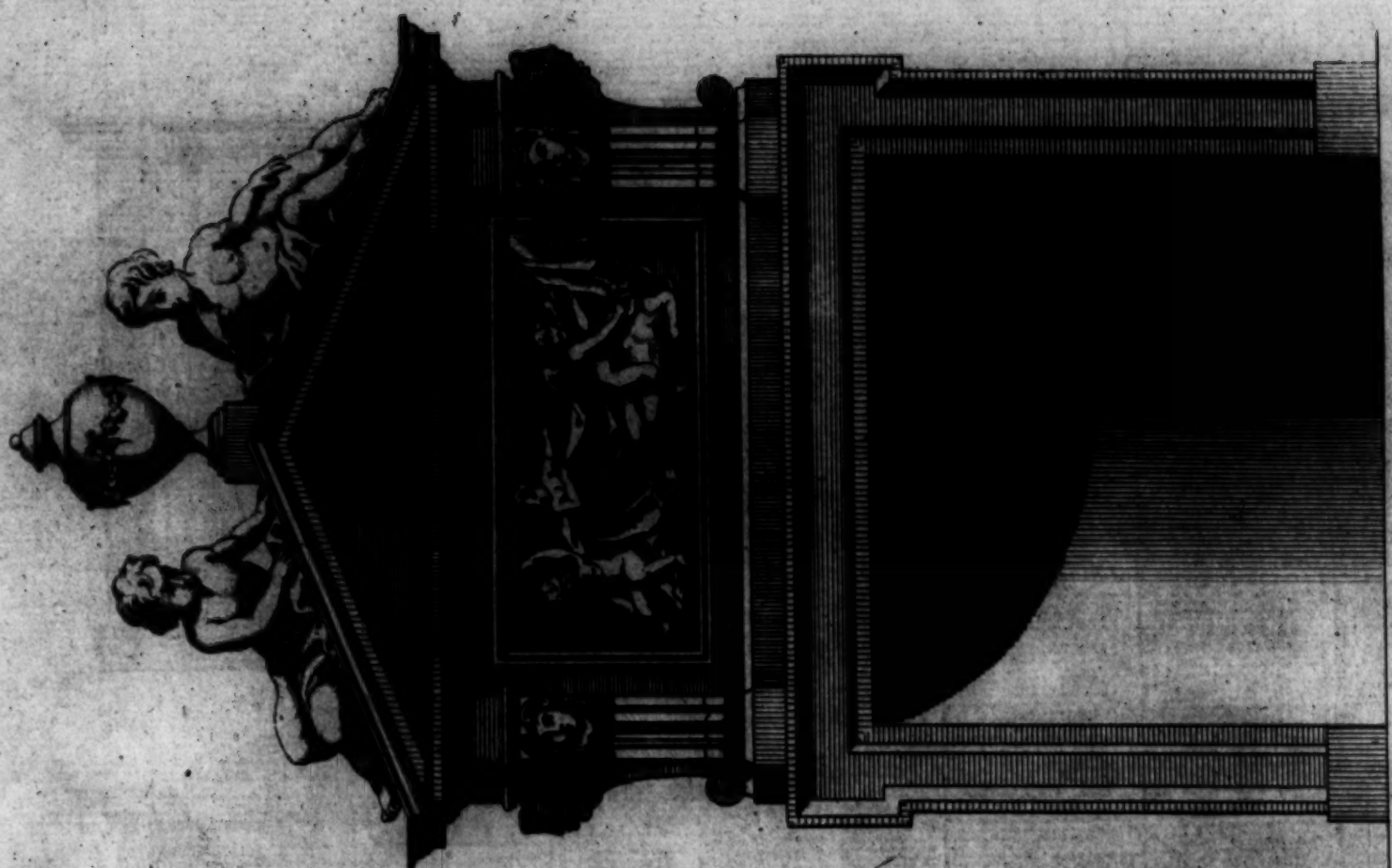
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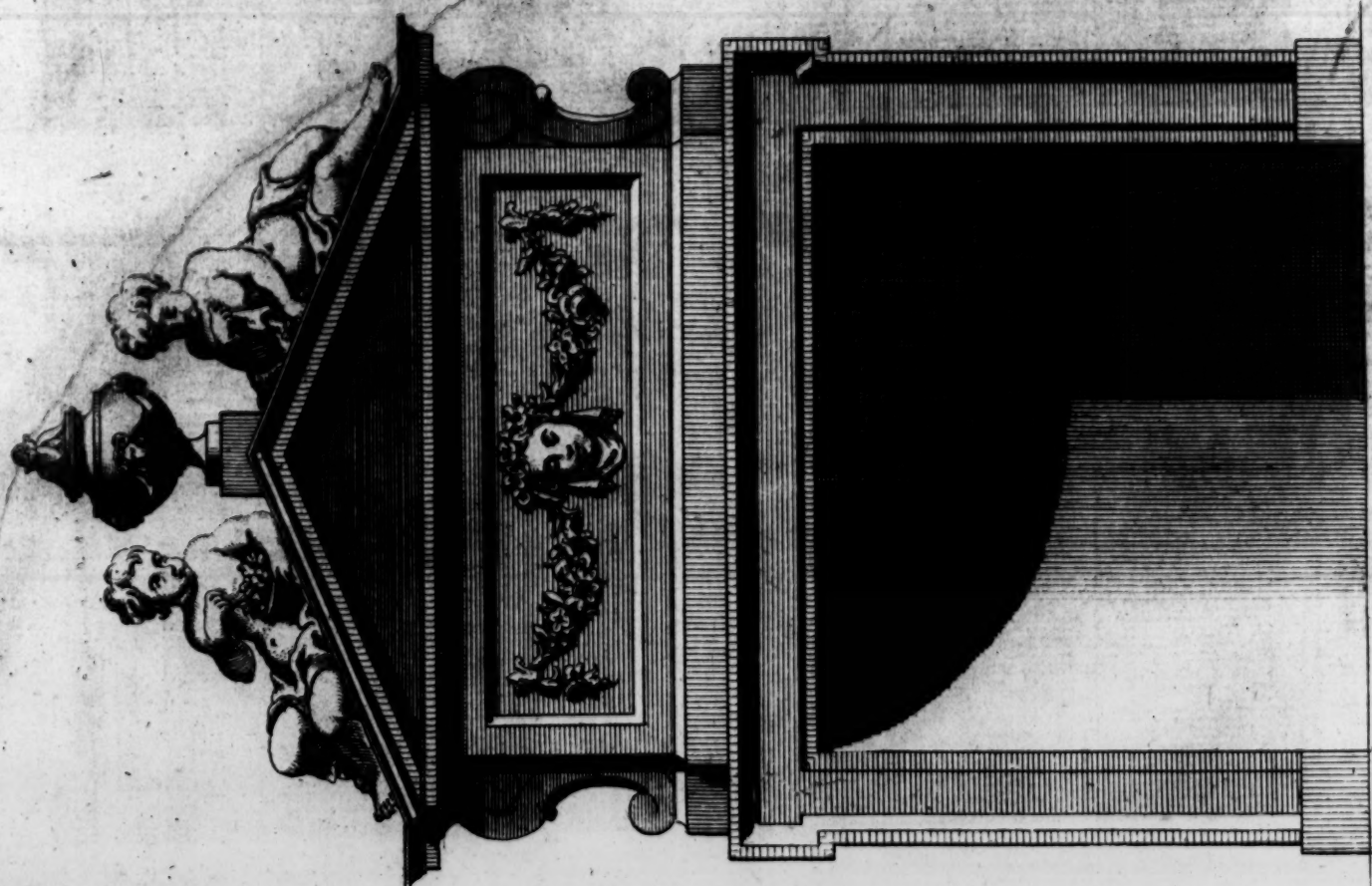
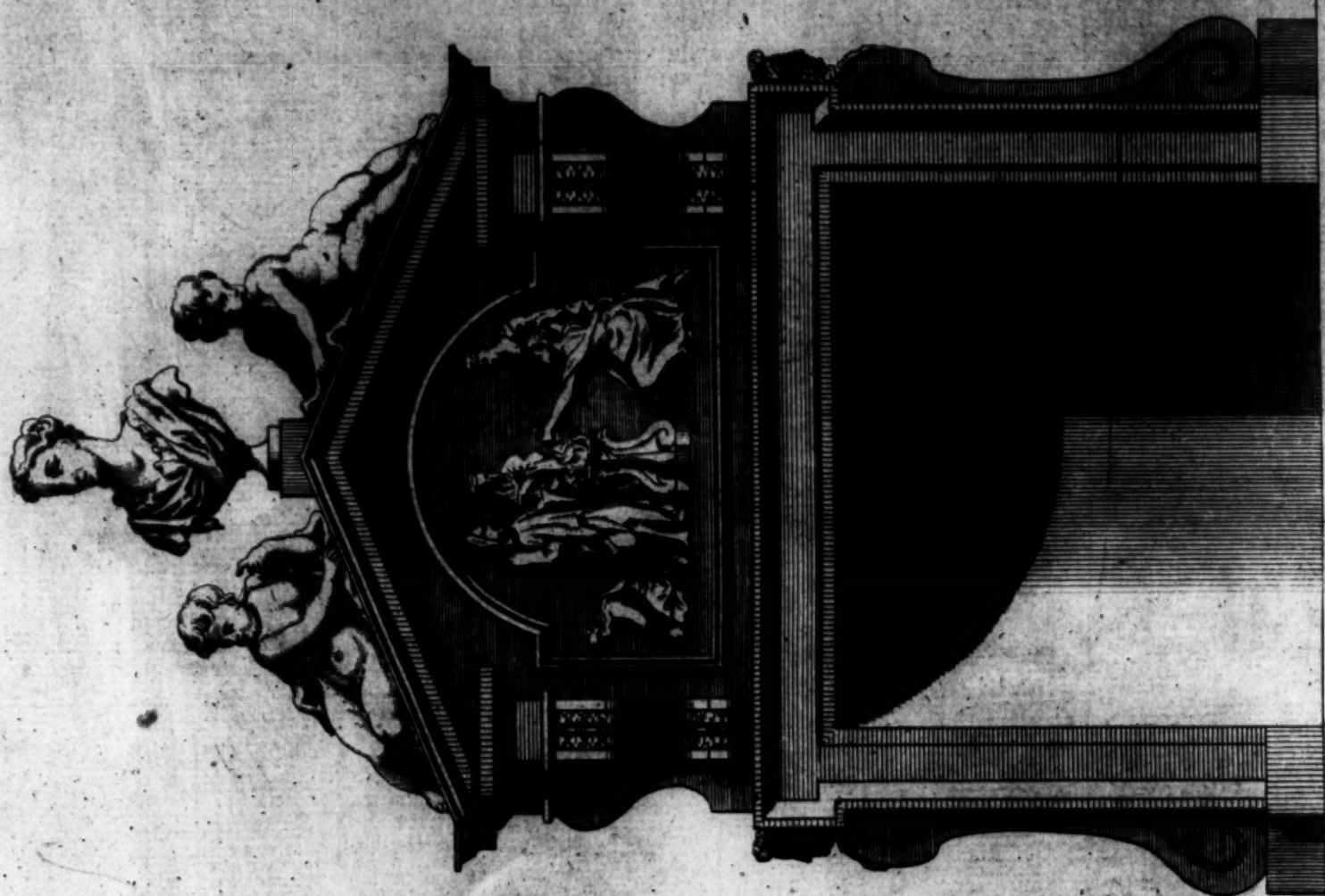








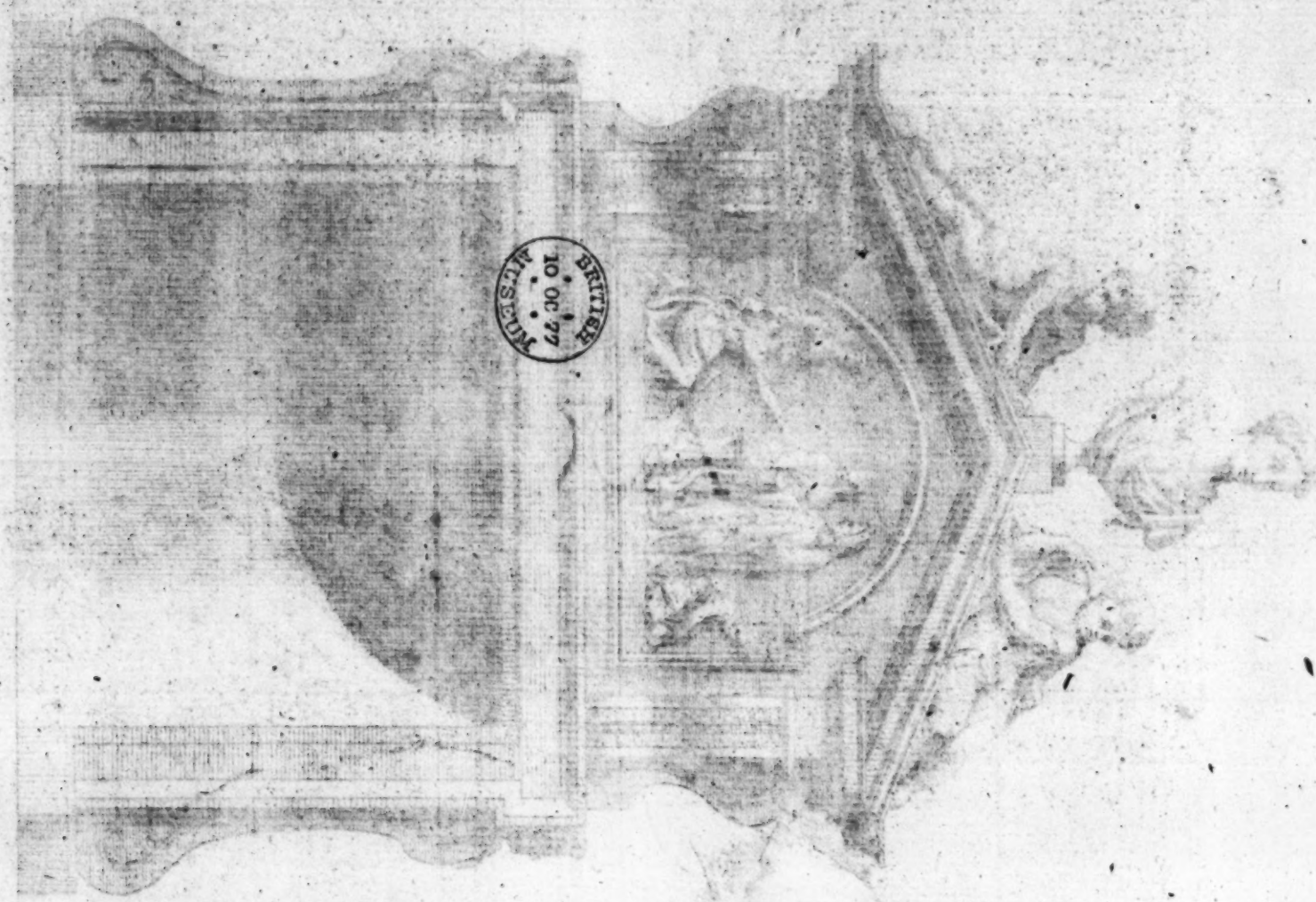
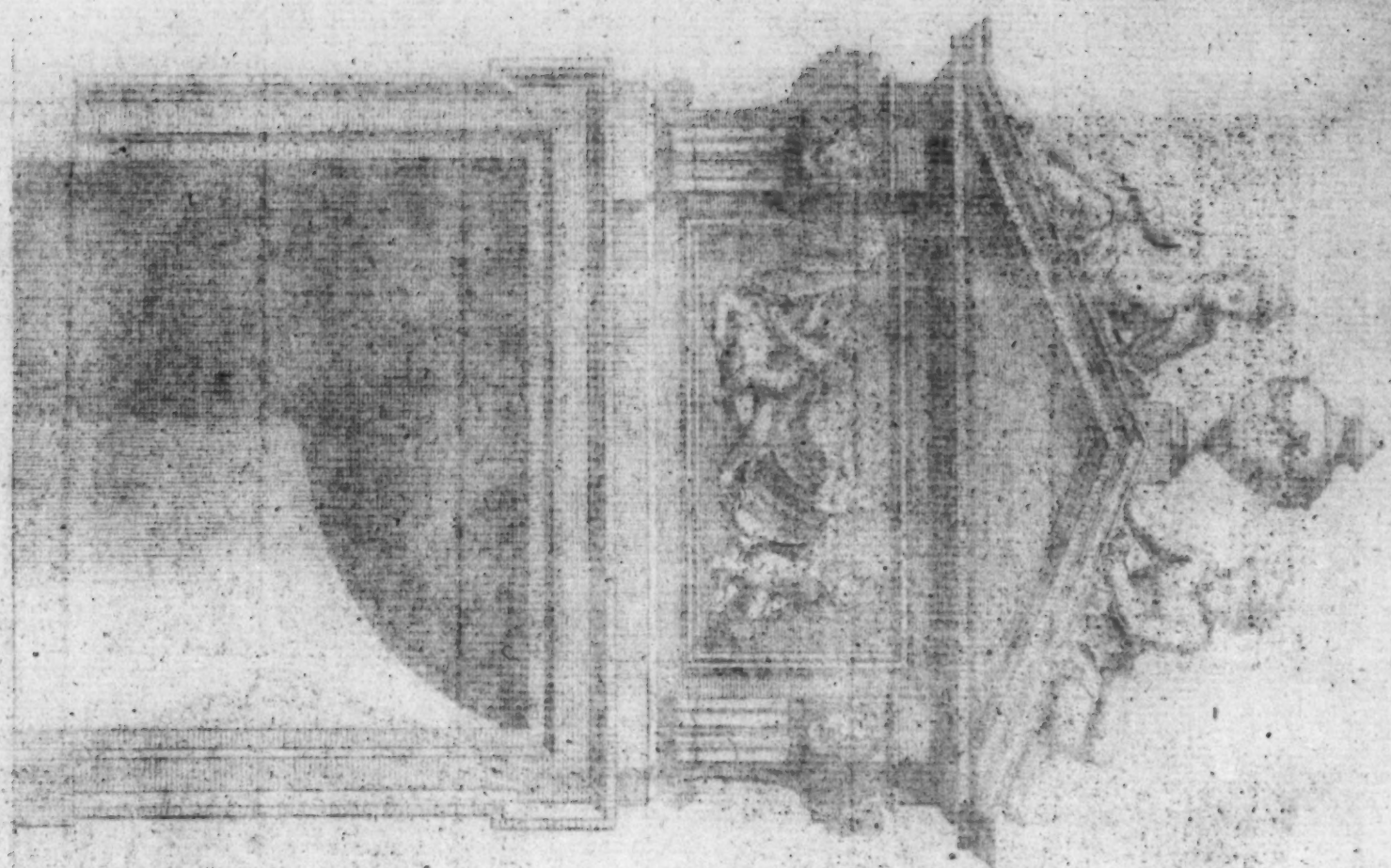
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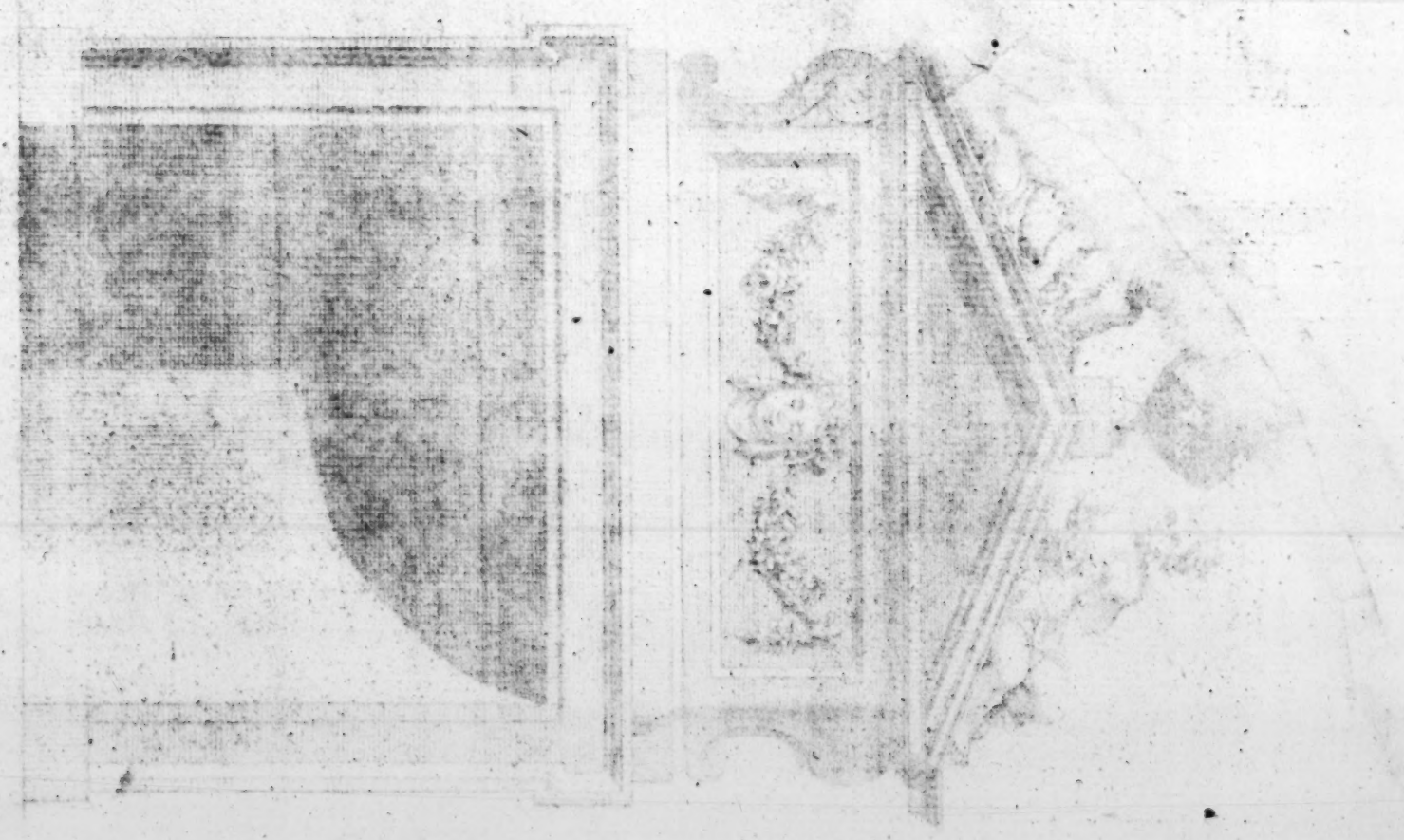
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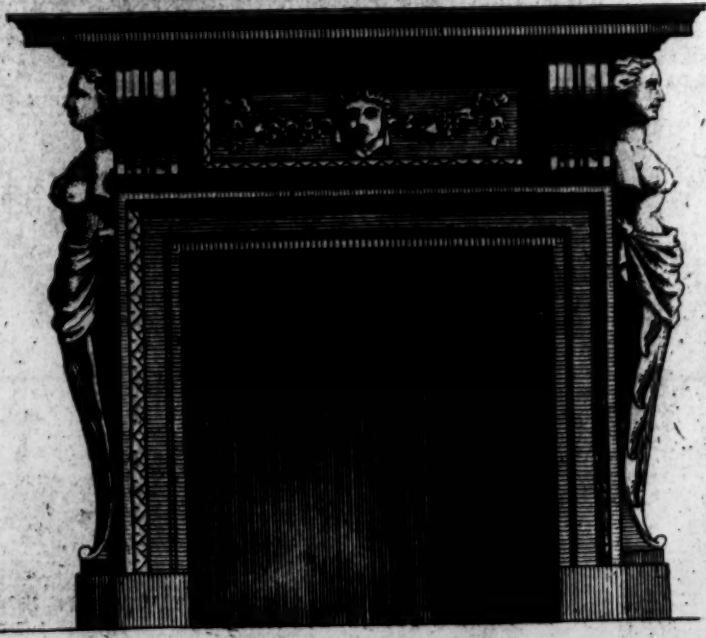
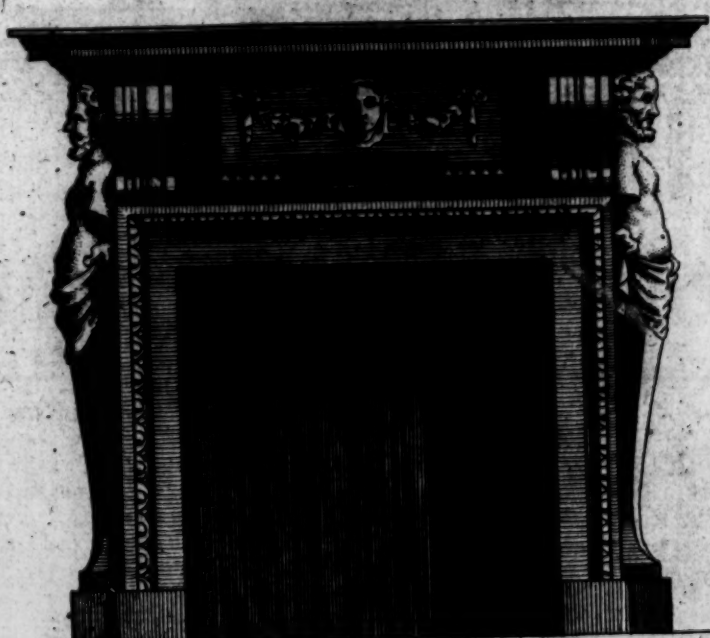
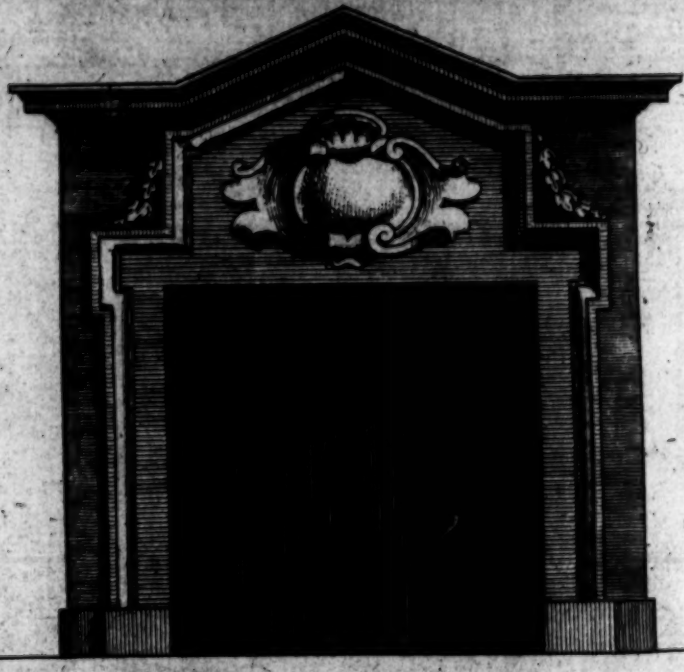
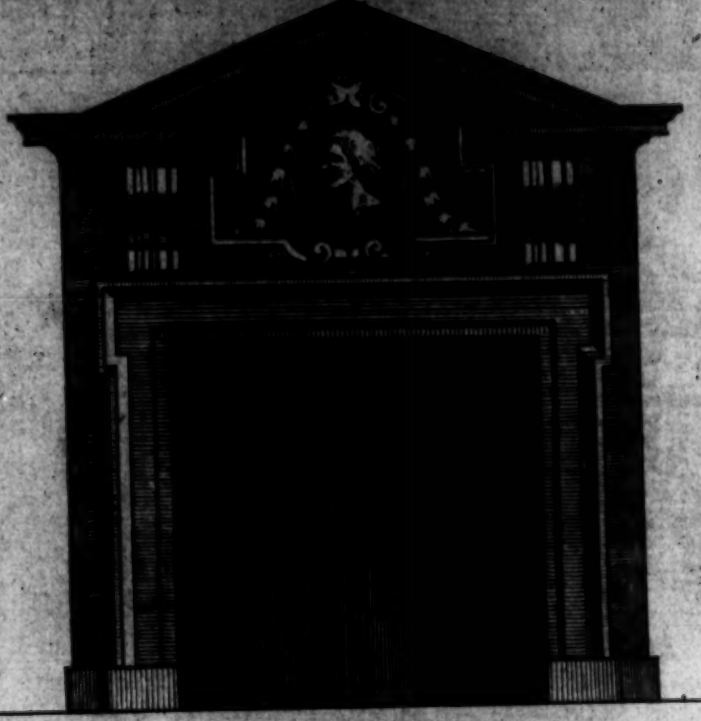
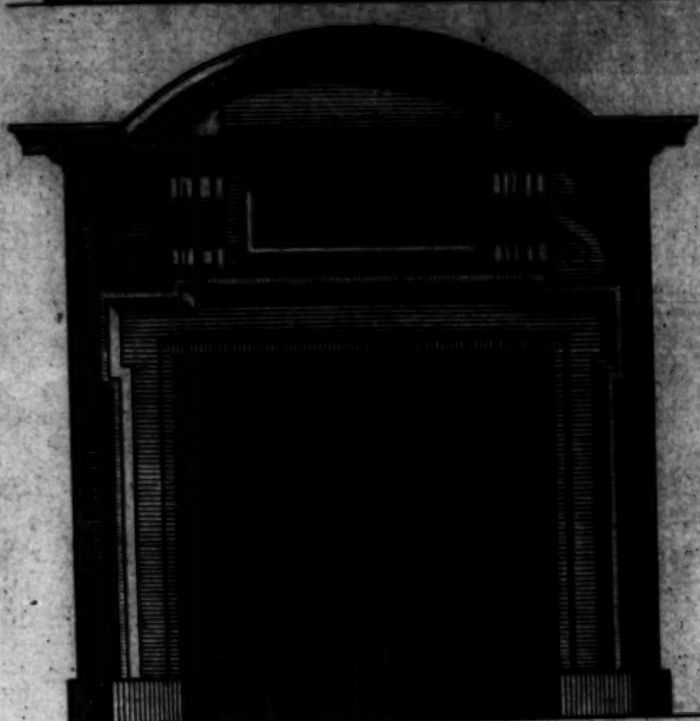
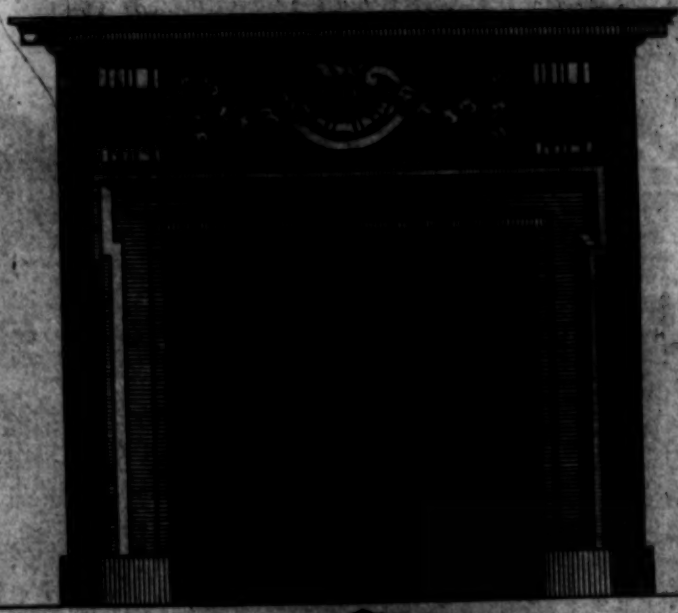
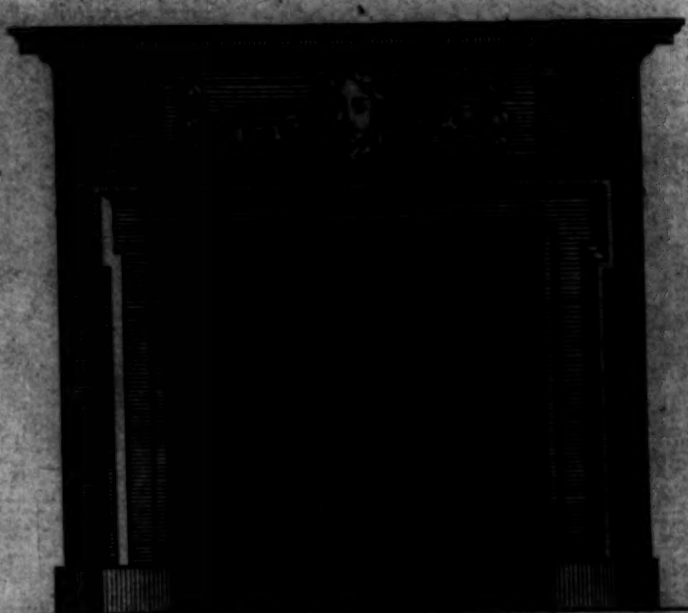
John Mitchell



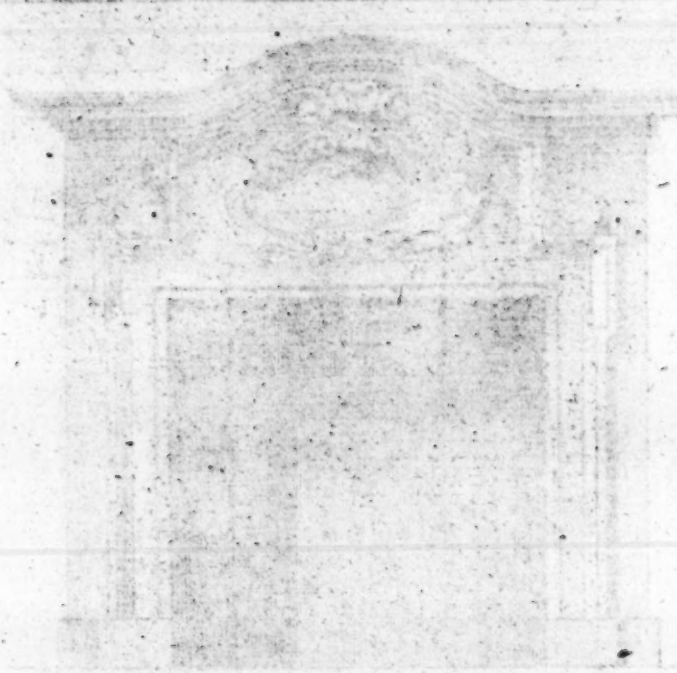
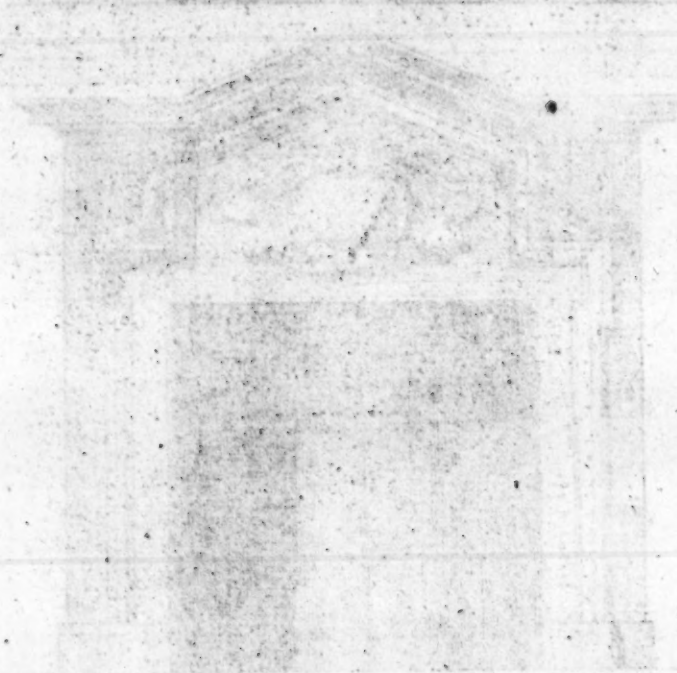
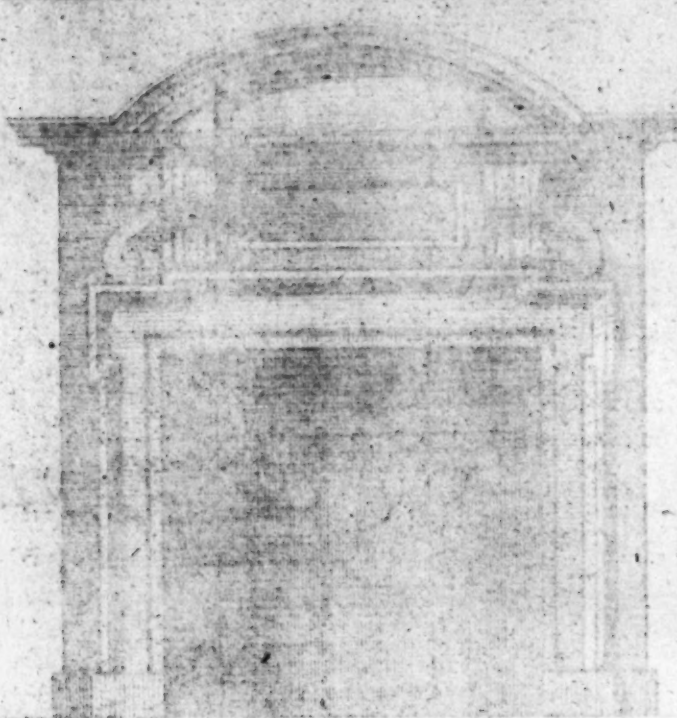
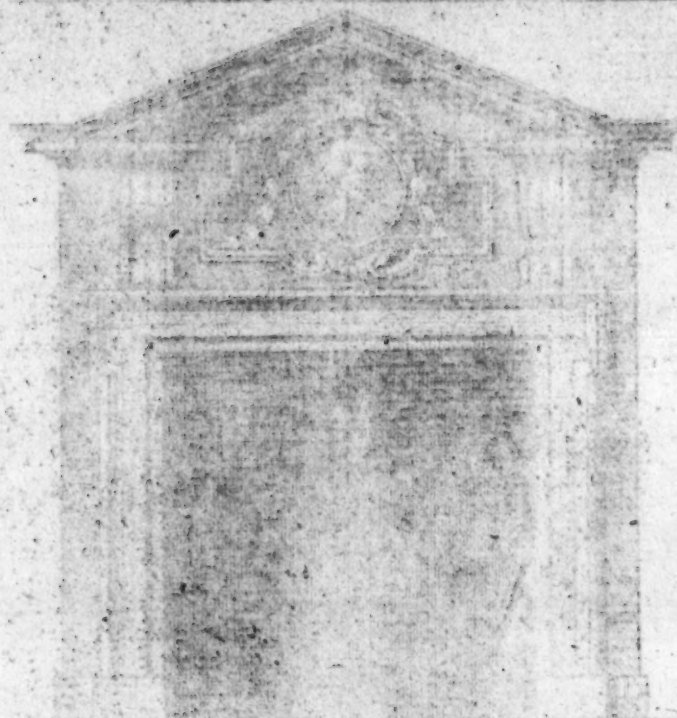
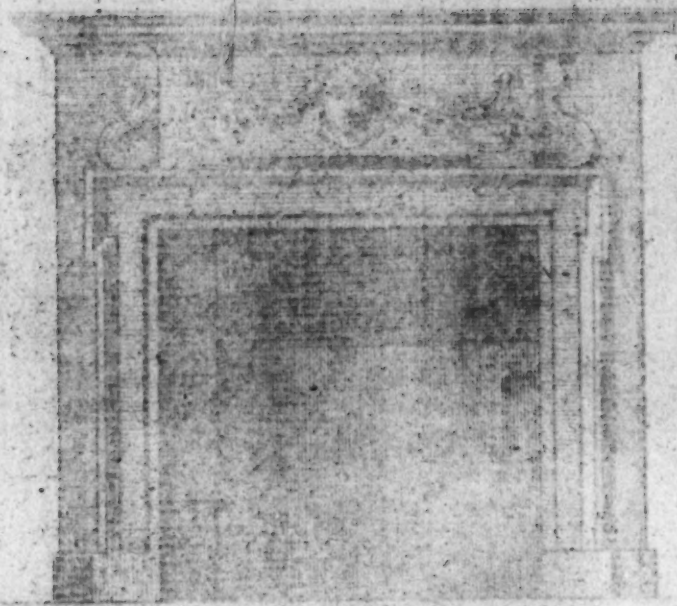
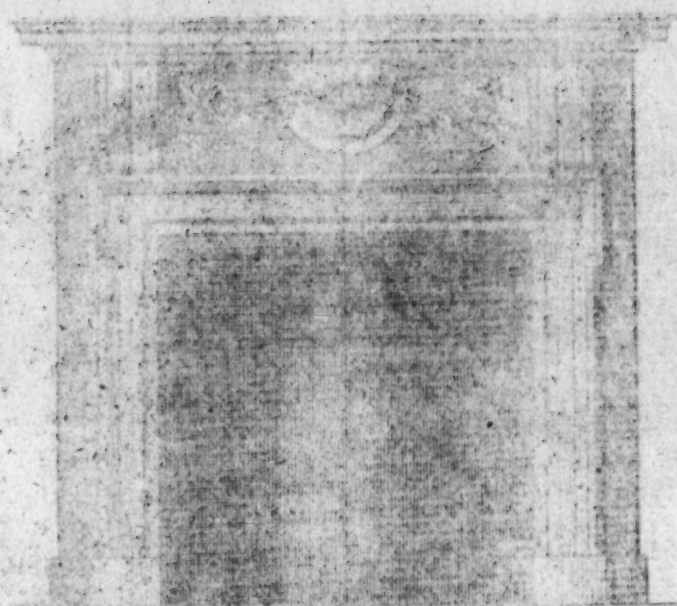
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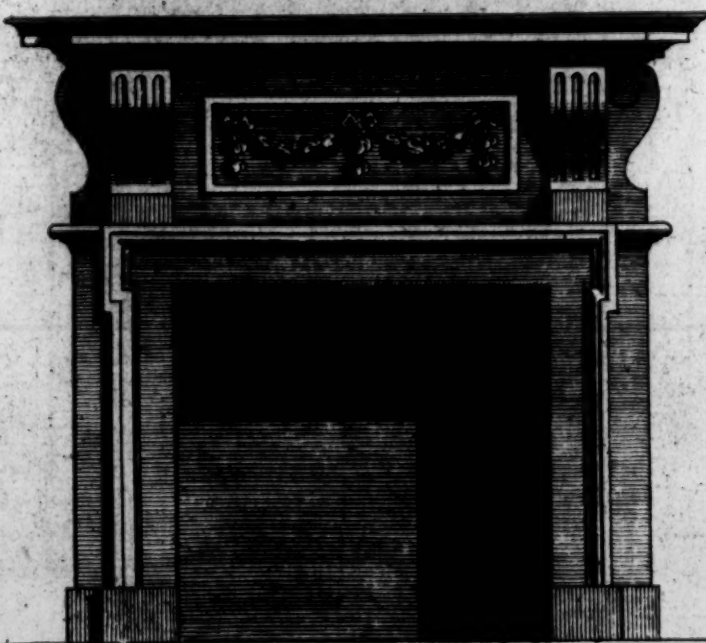
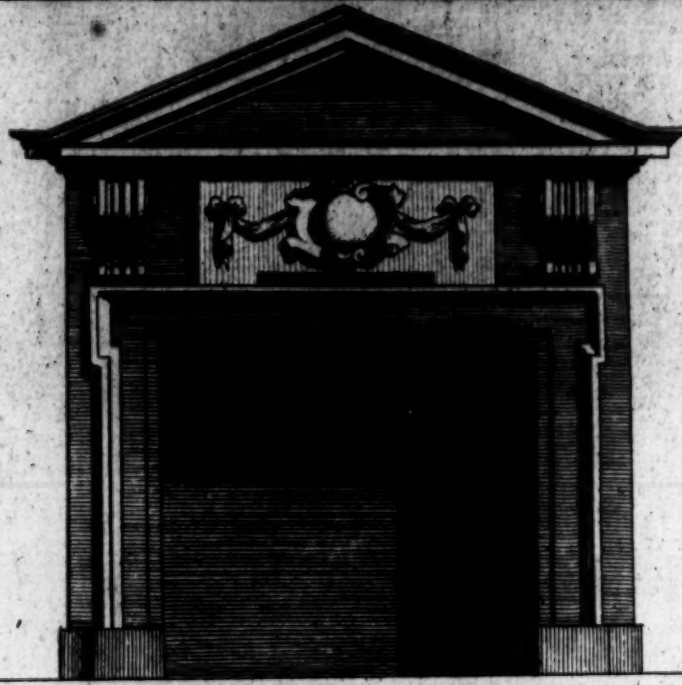
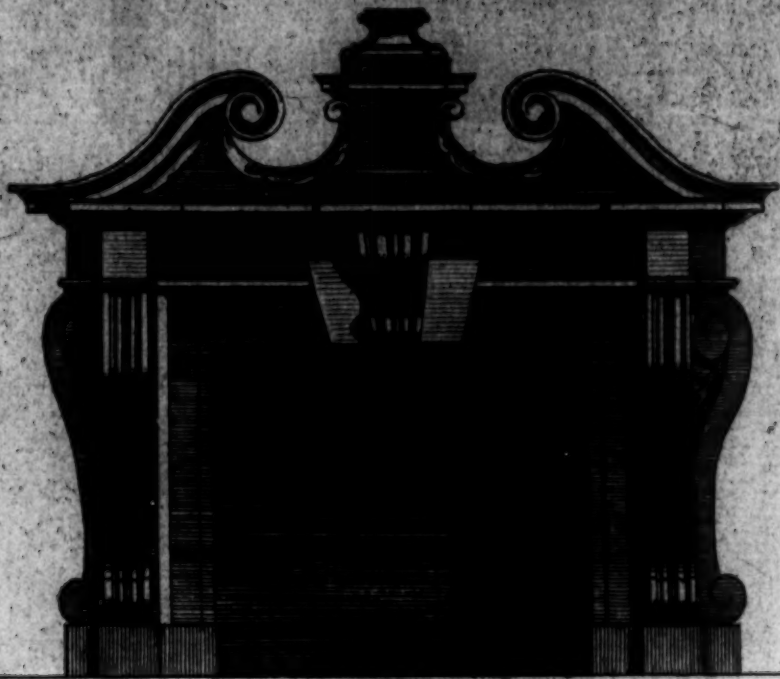




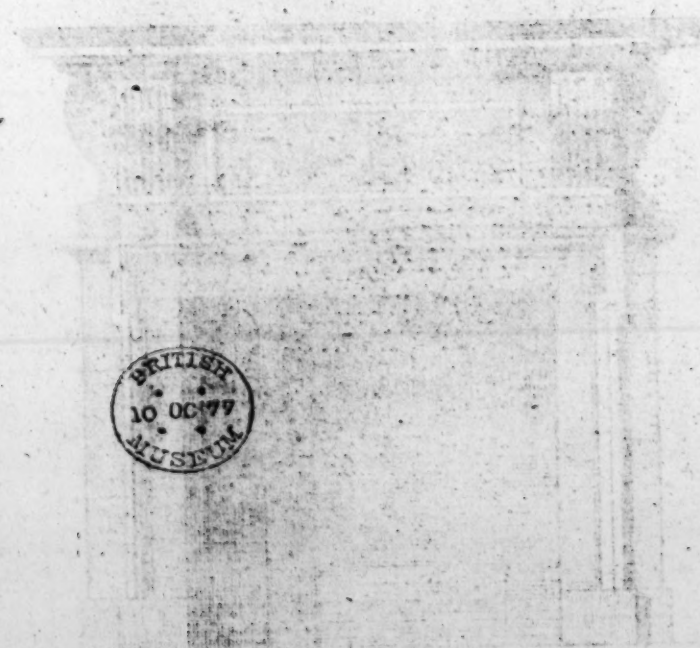
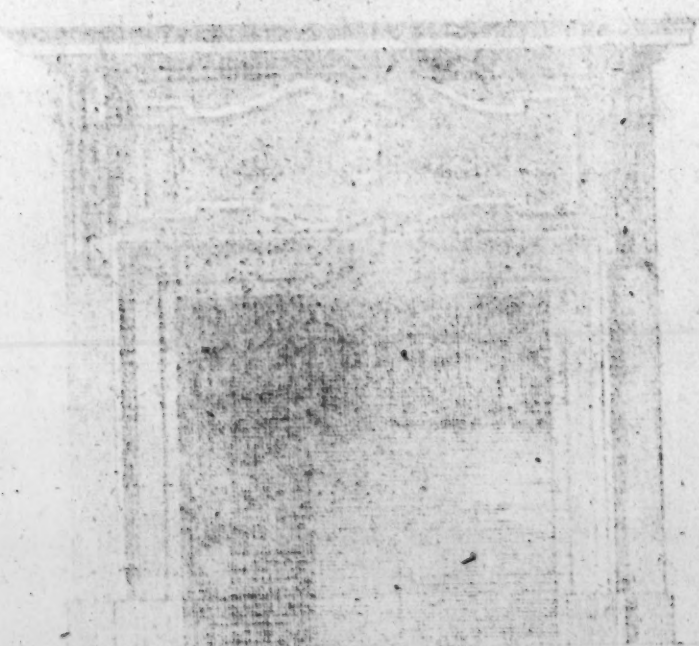
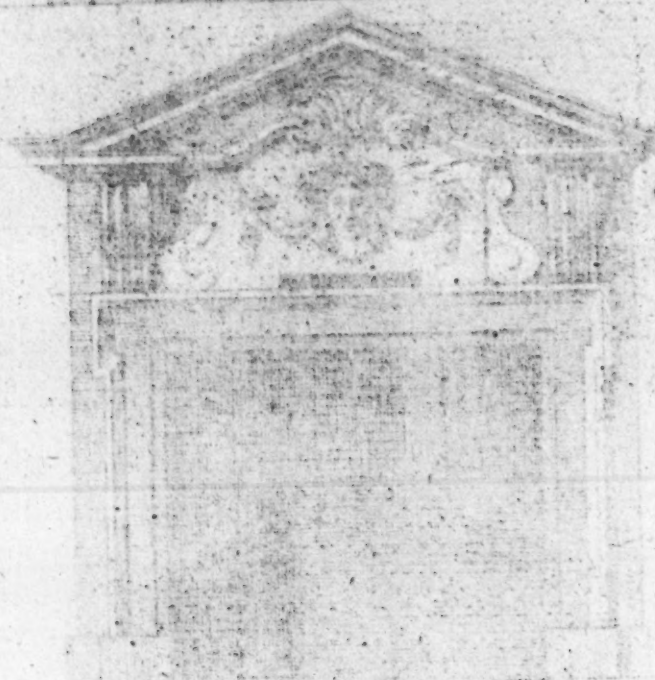
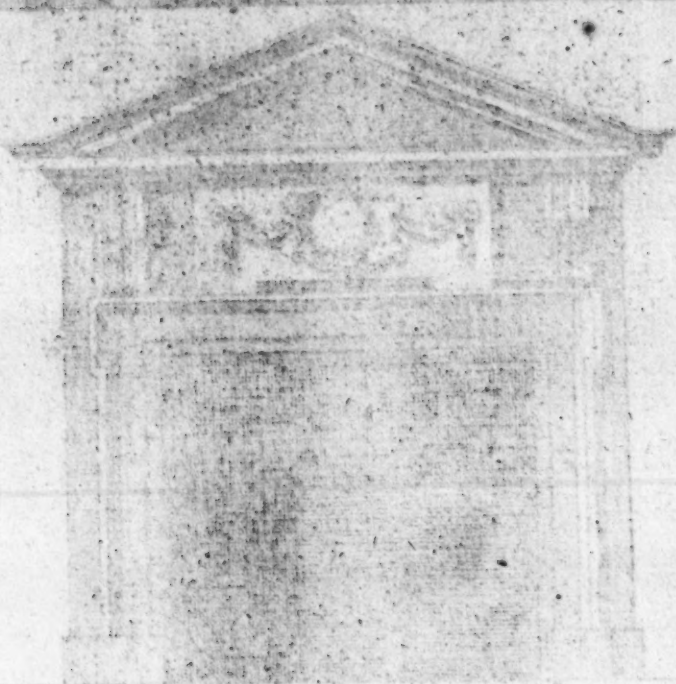
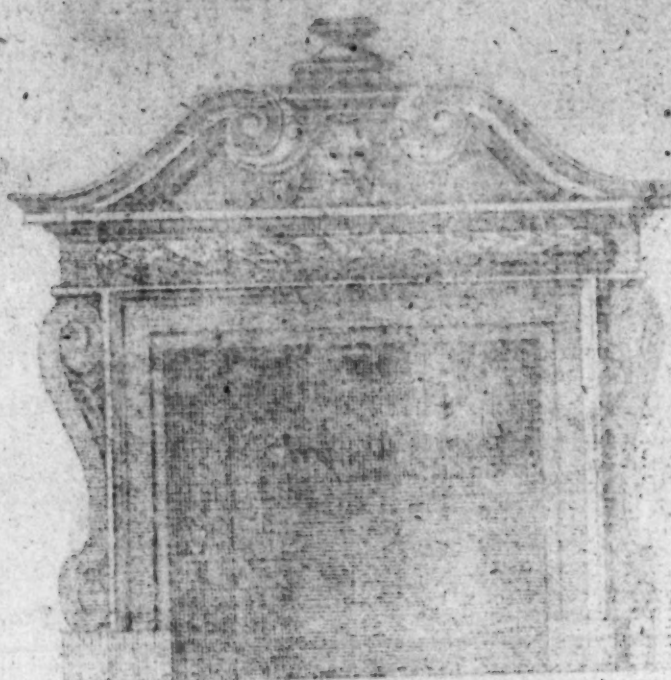
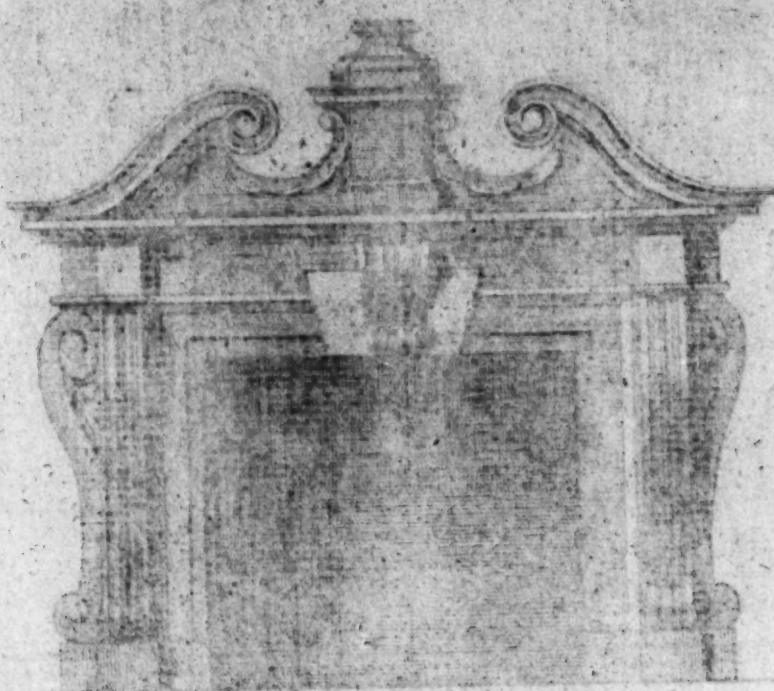
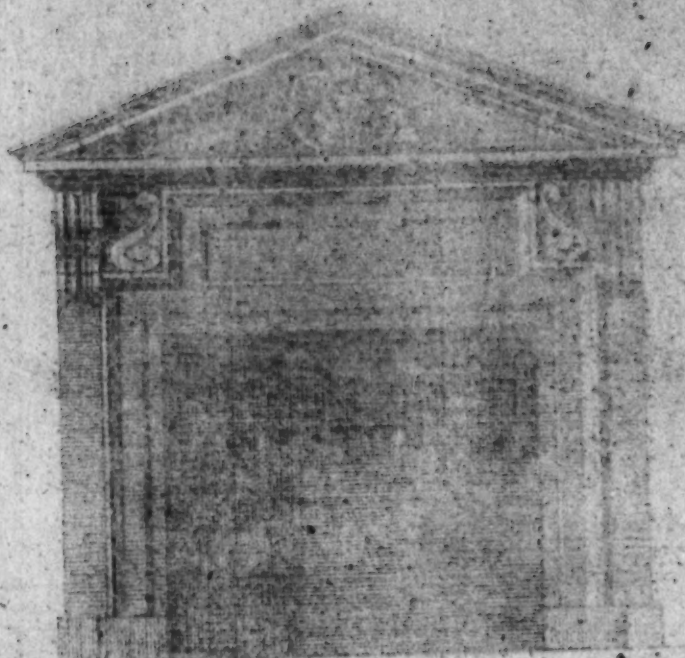
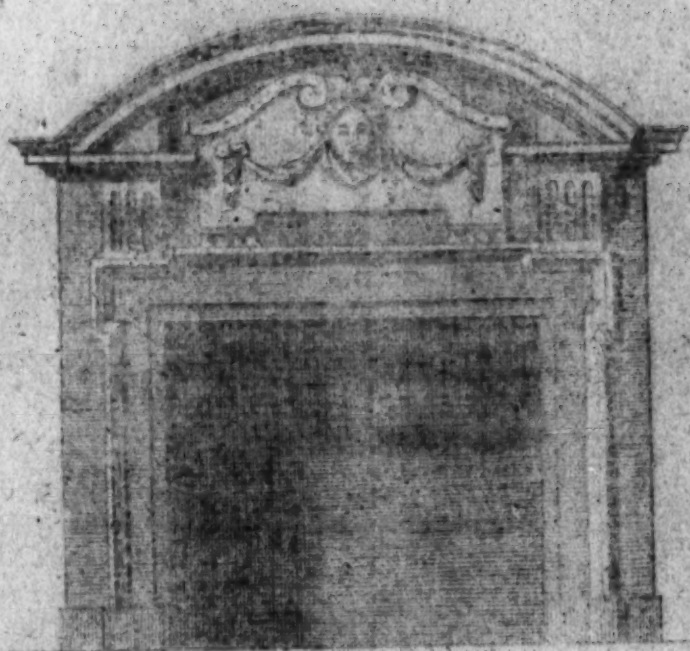


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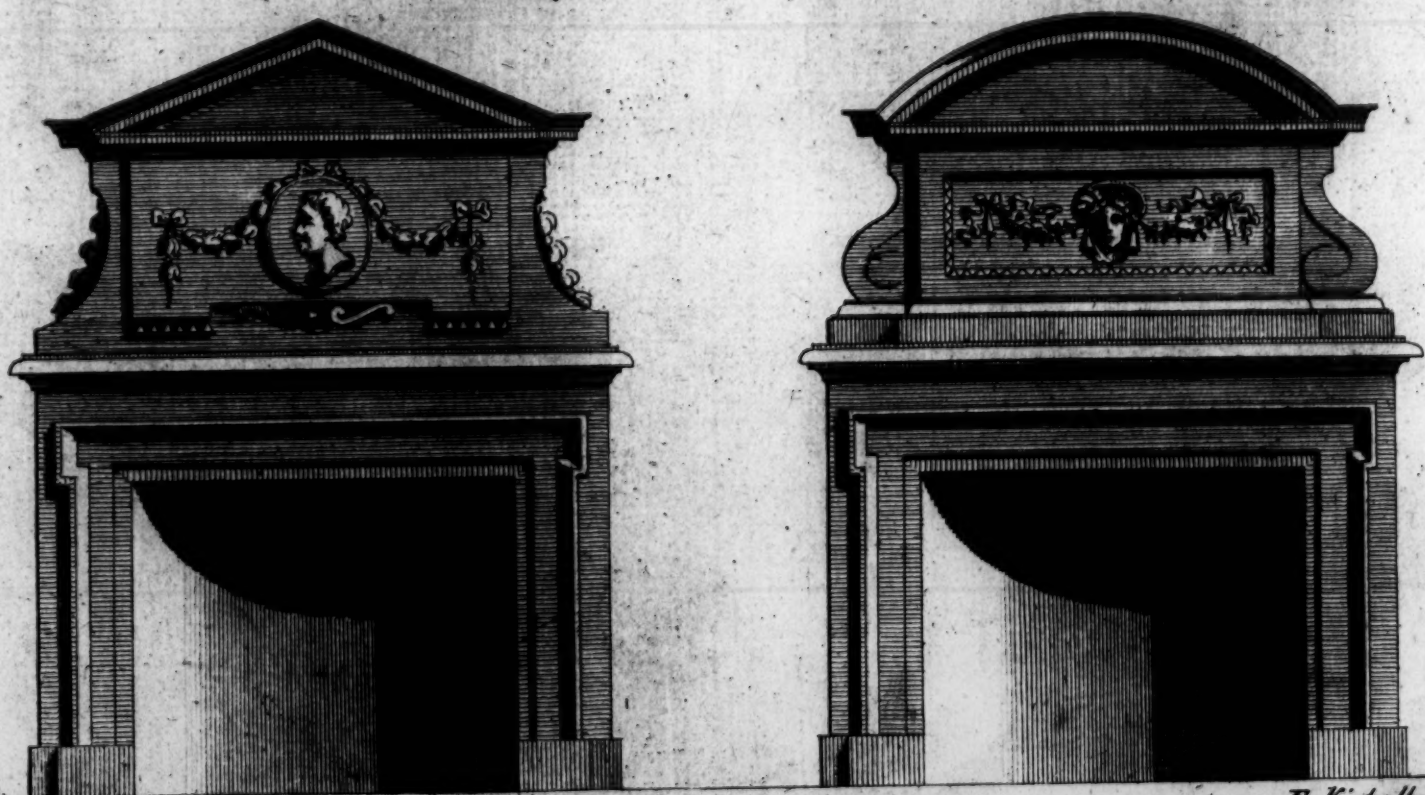
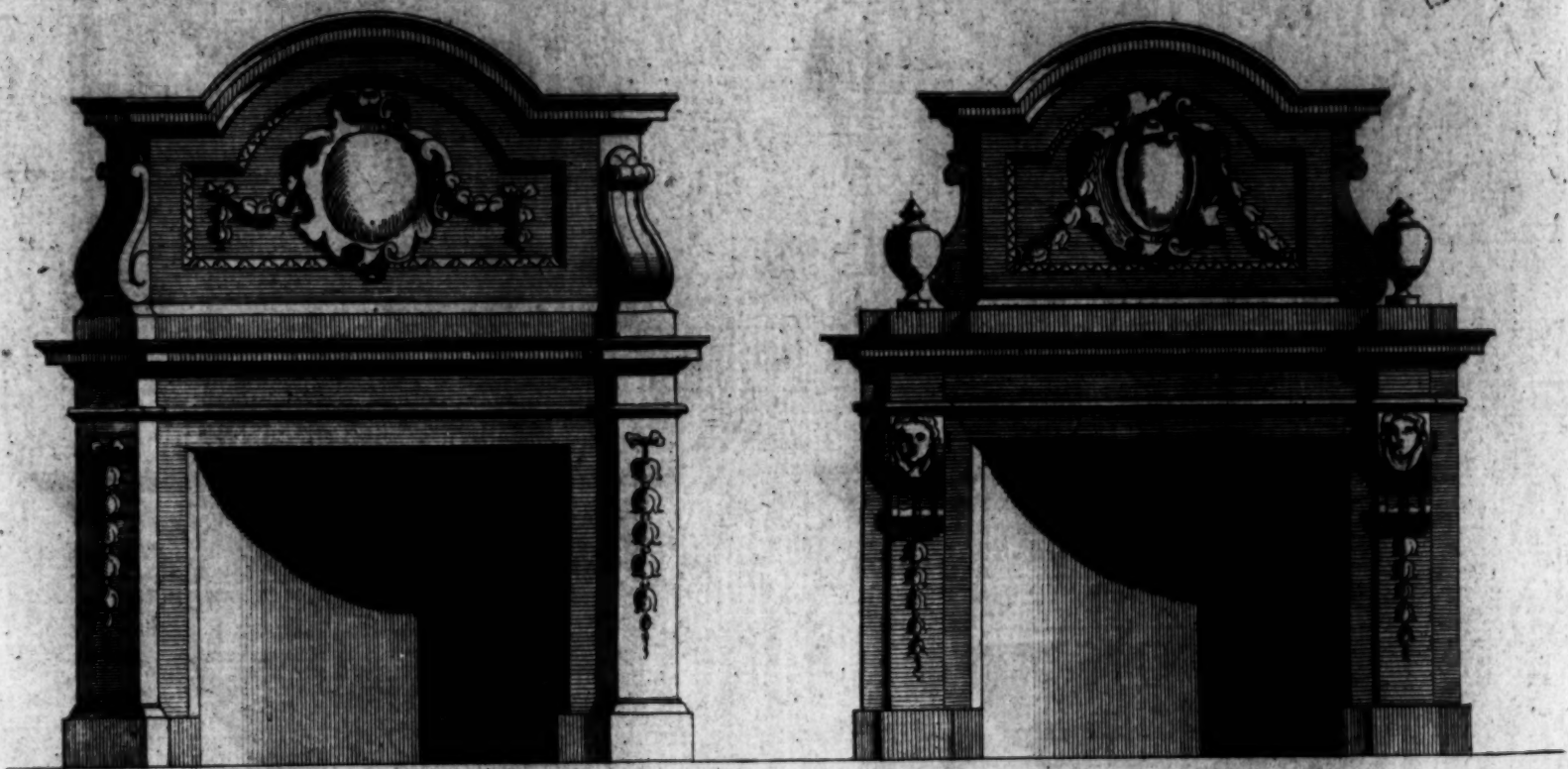




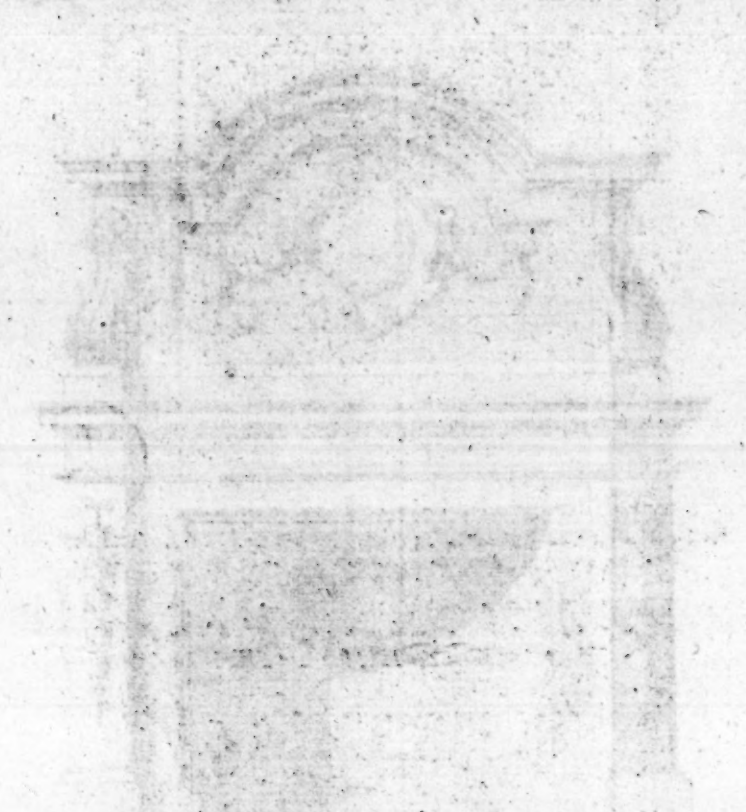
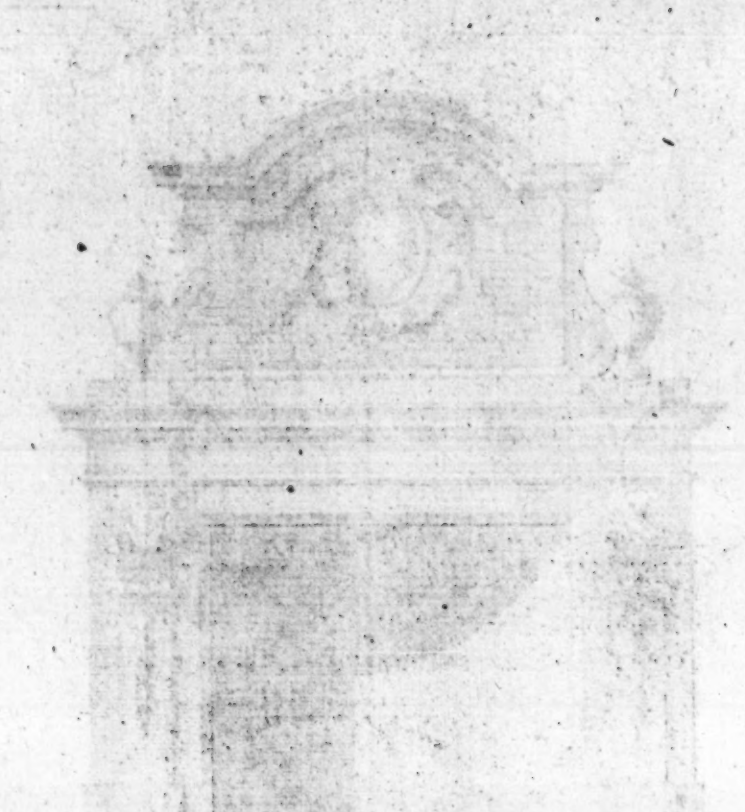
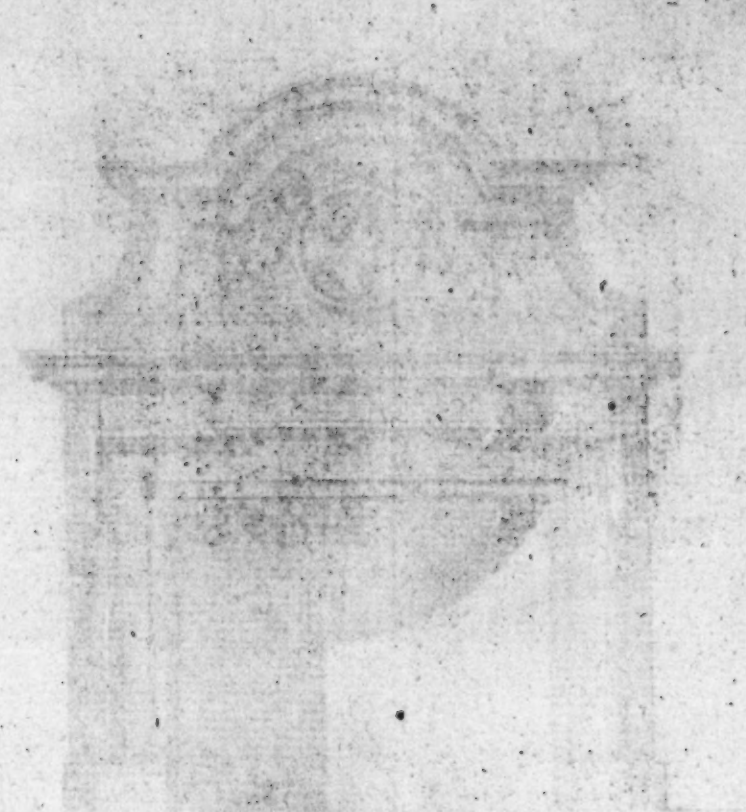
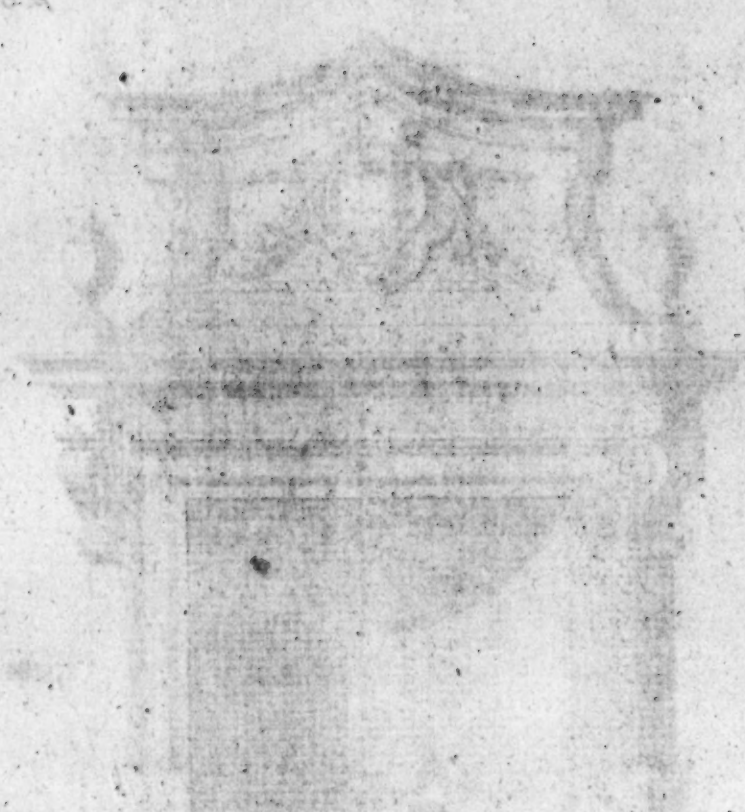






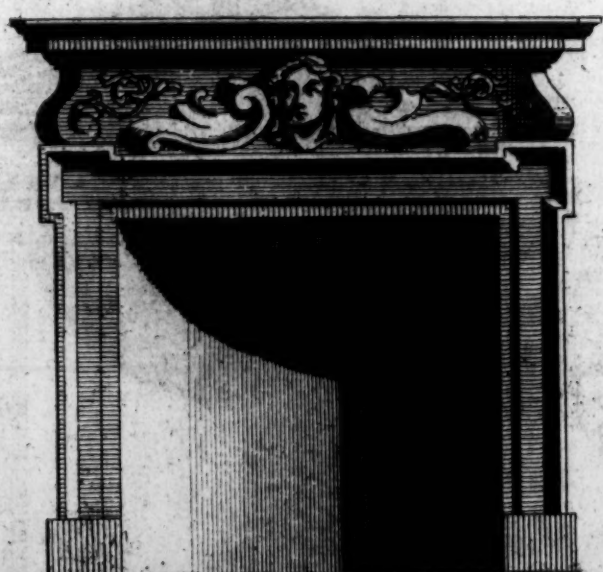
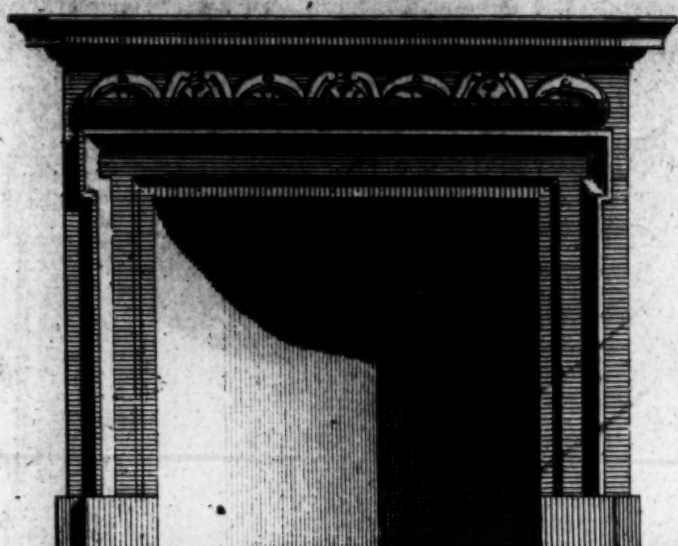
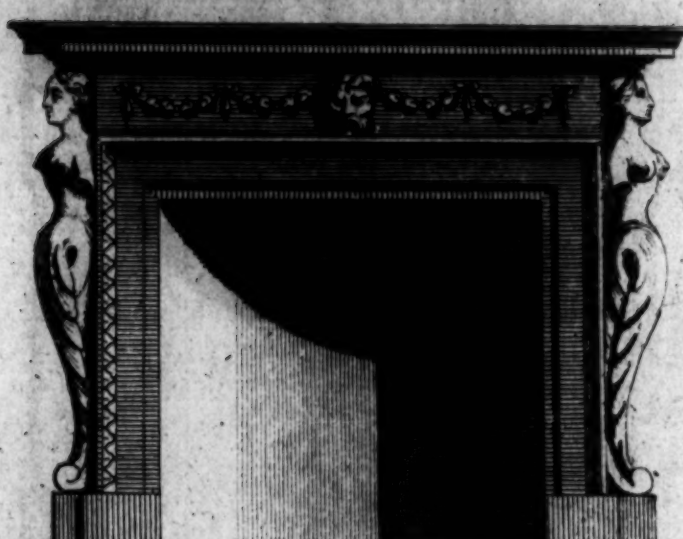
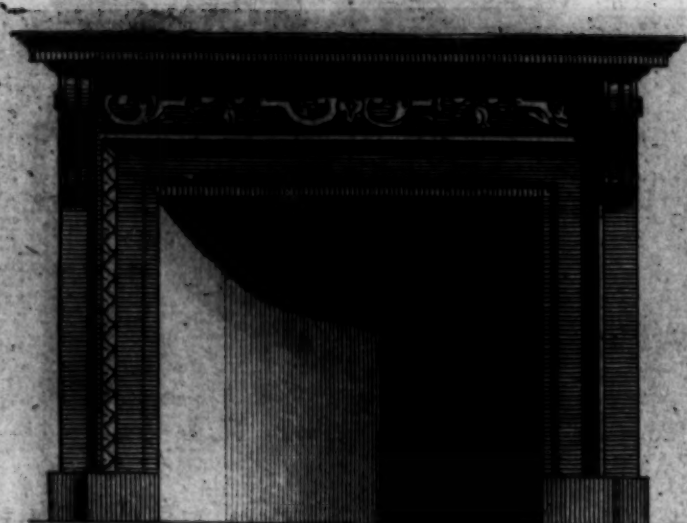






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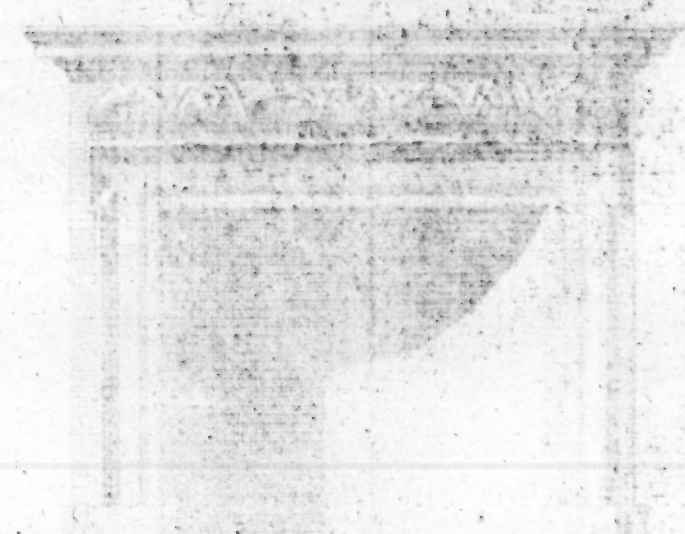
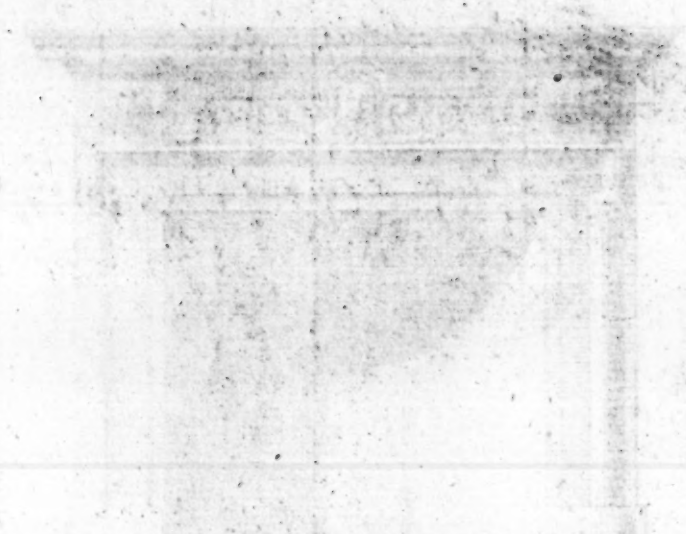
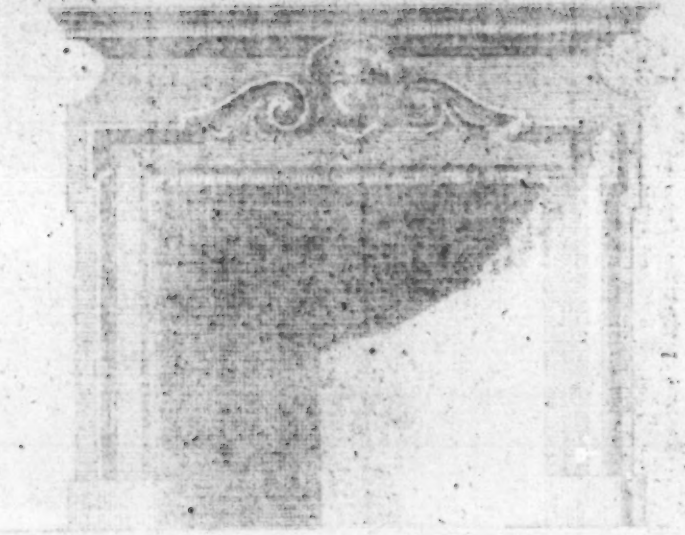
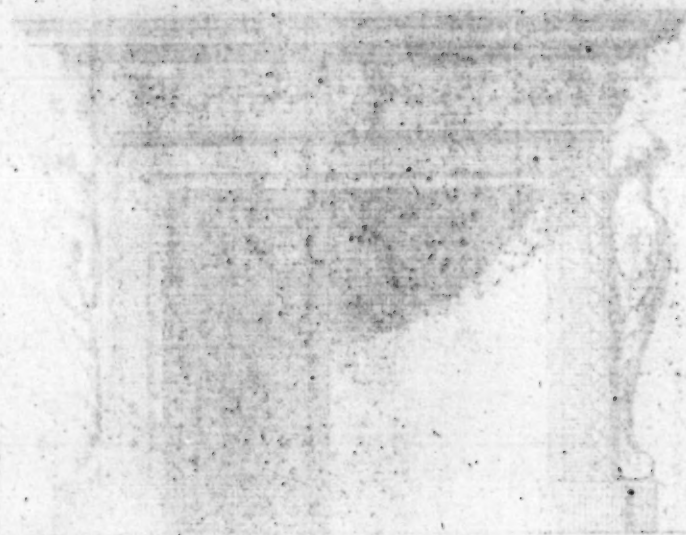
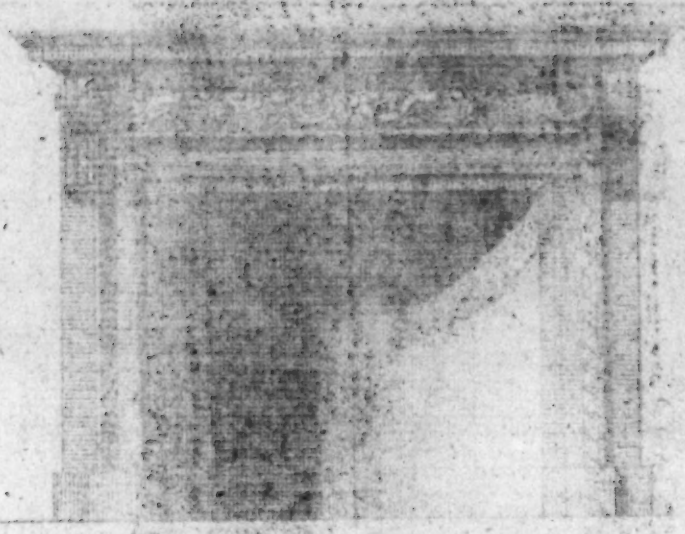
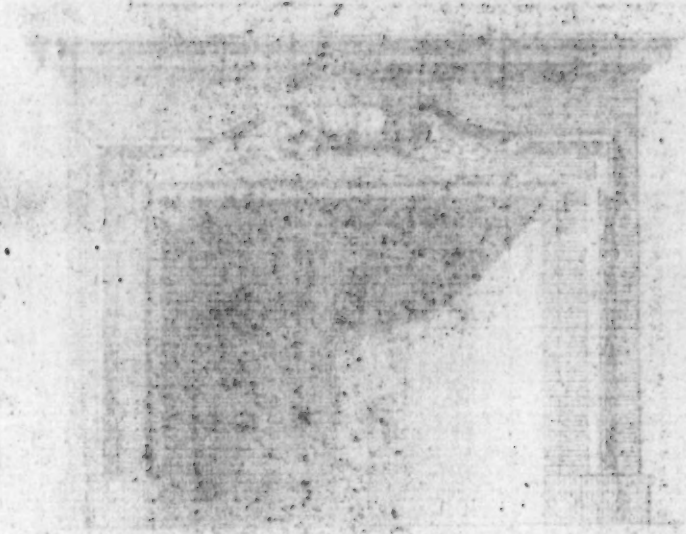


*Jacobo Gibbs Architecto.*



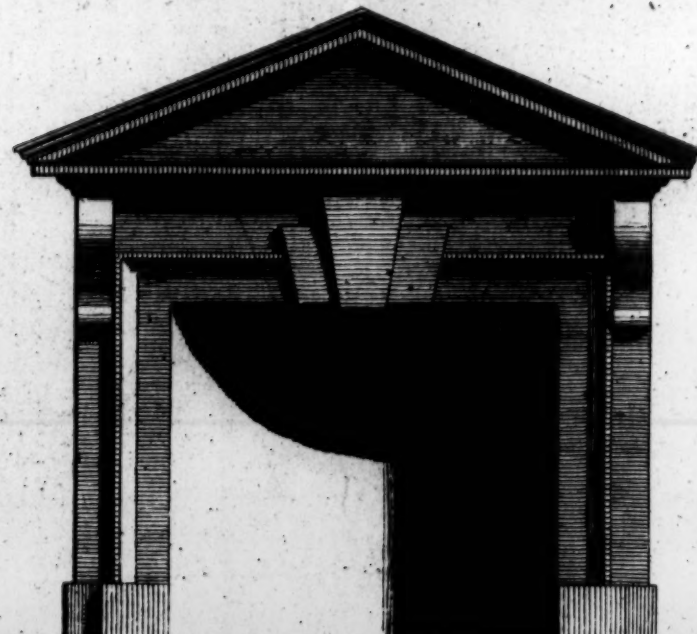
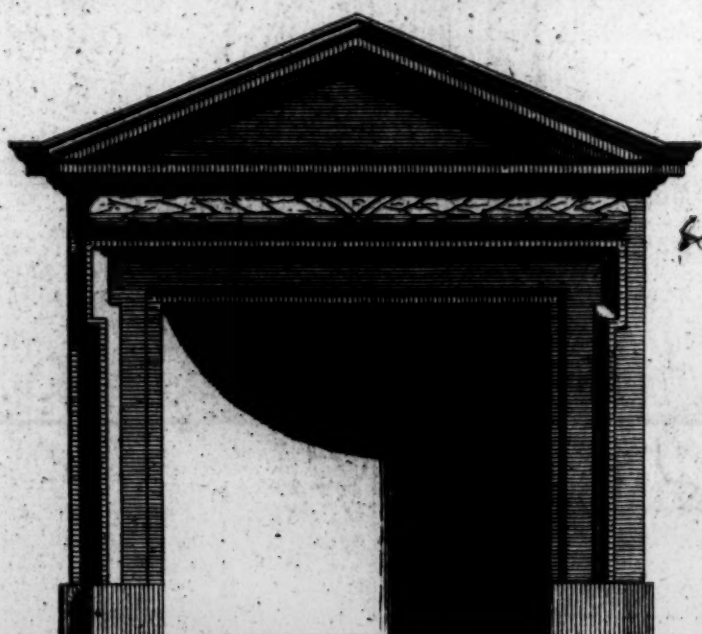
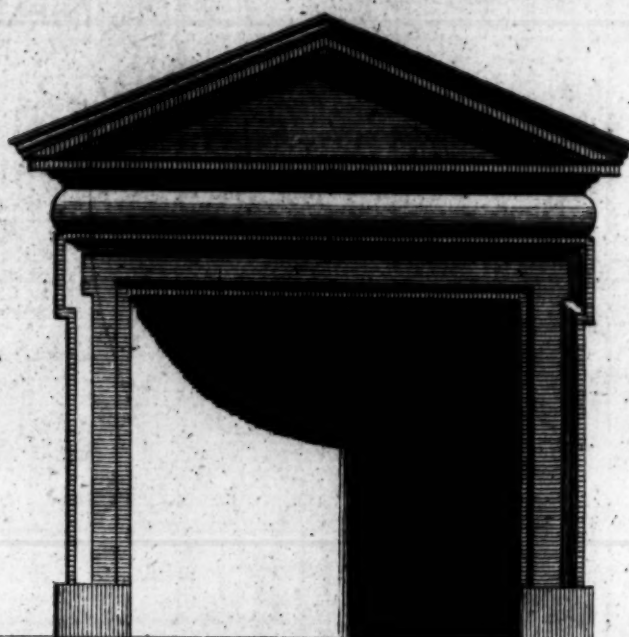
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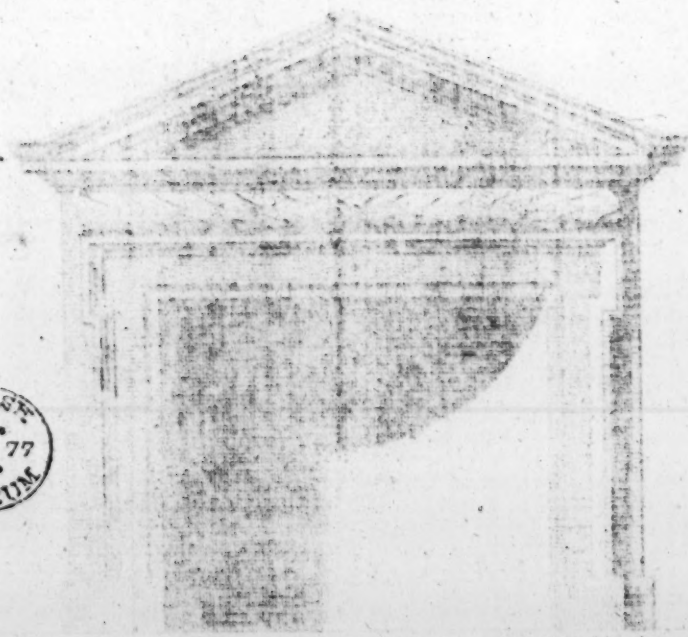
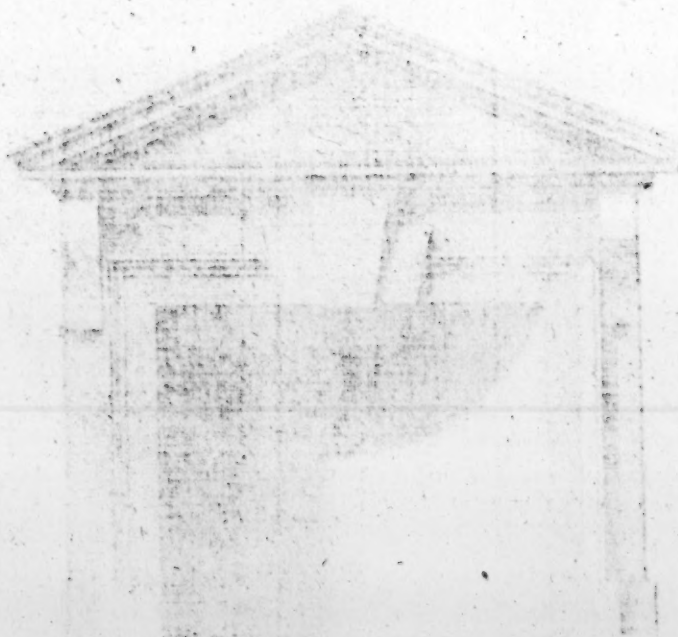
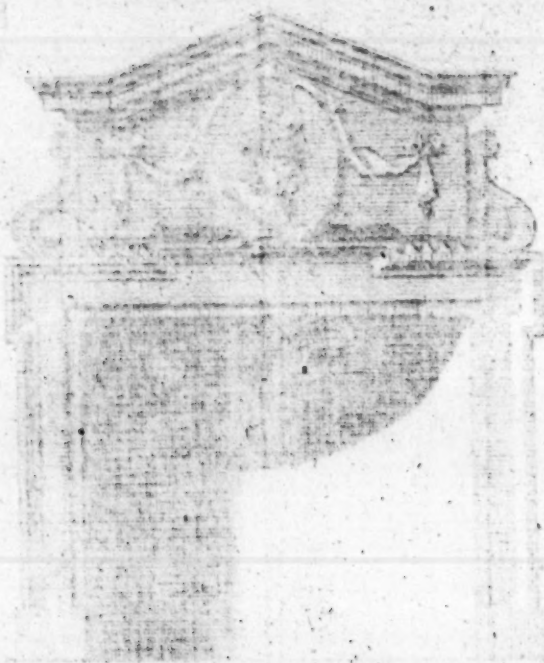
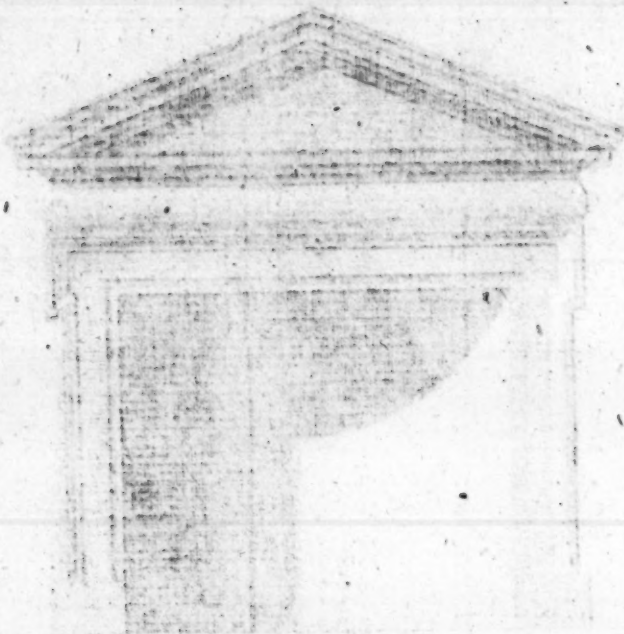
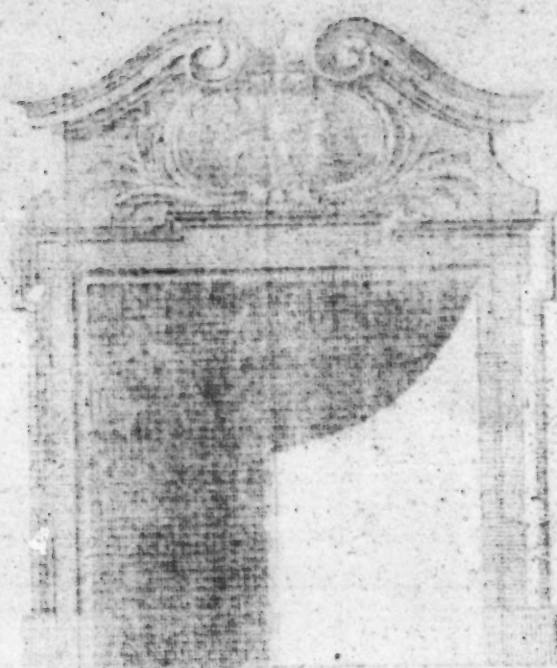
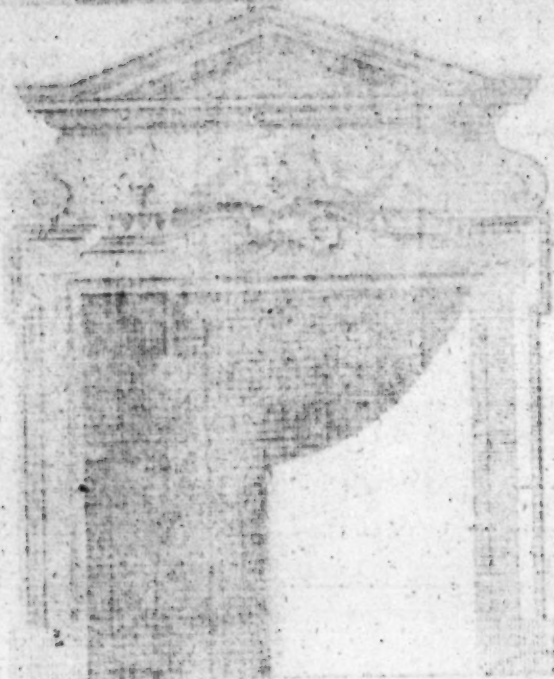
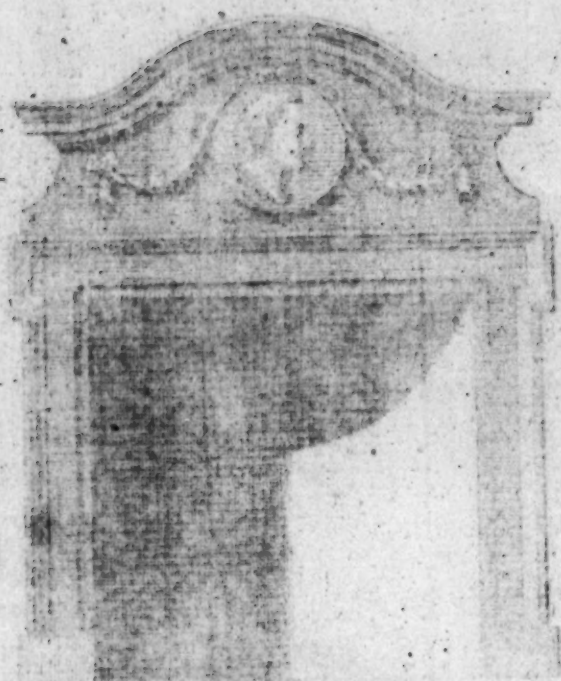


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By Andrew Lloyd Jones

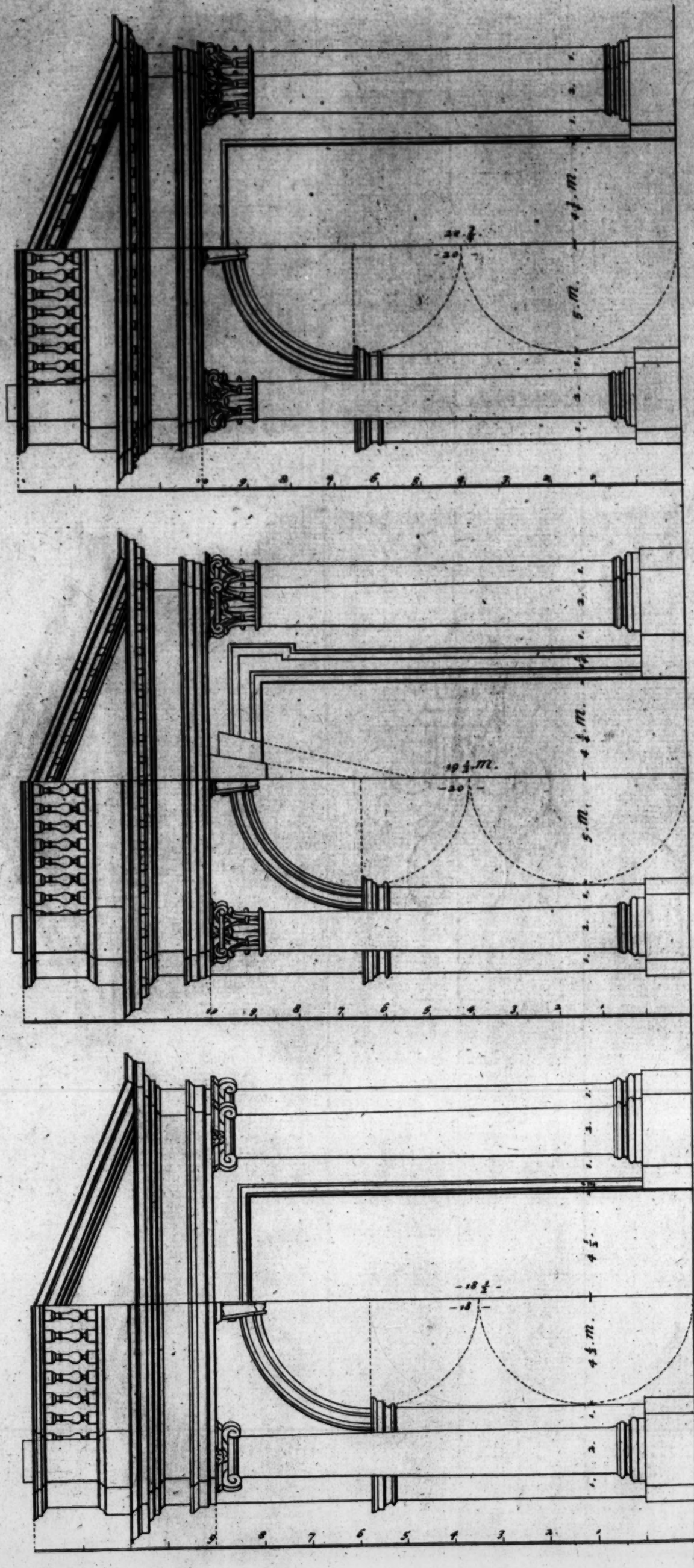












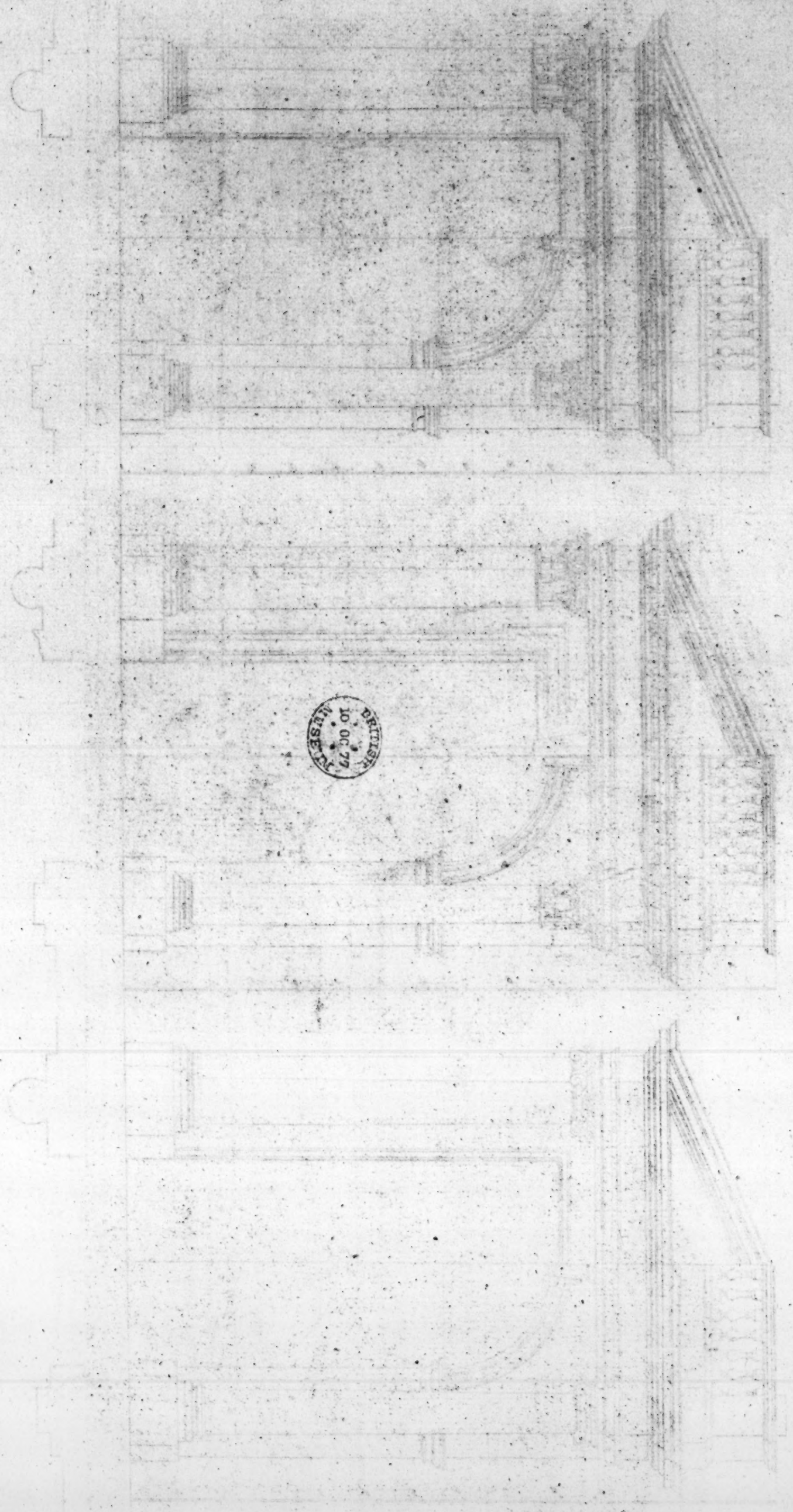
H. Hufbergh Sculp.

Jacobo Gibbs Architect

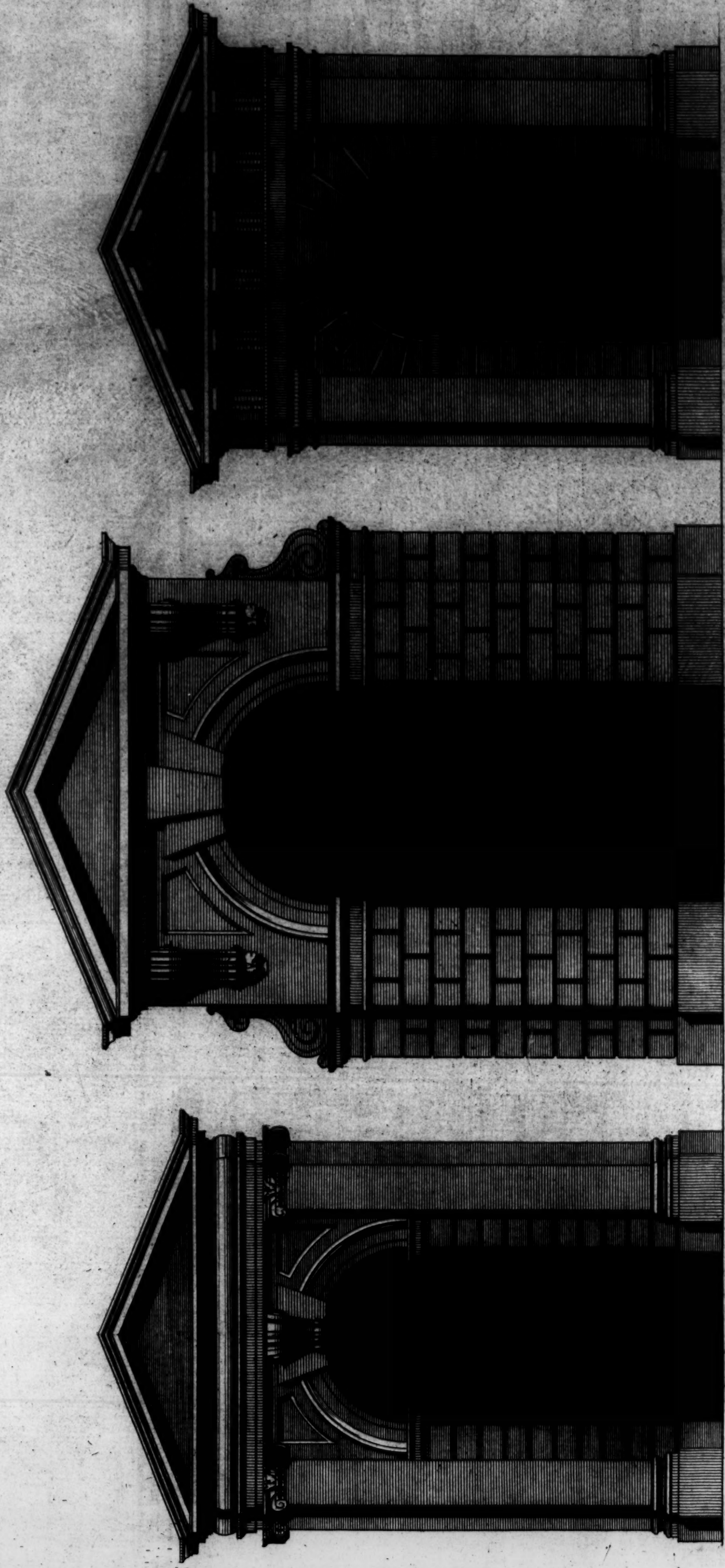


Arch. 1871

1871





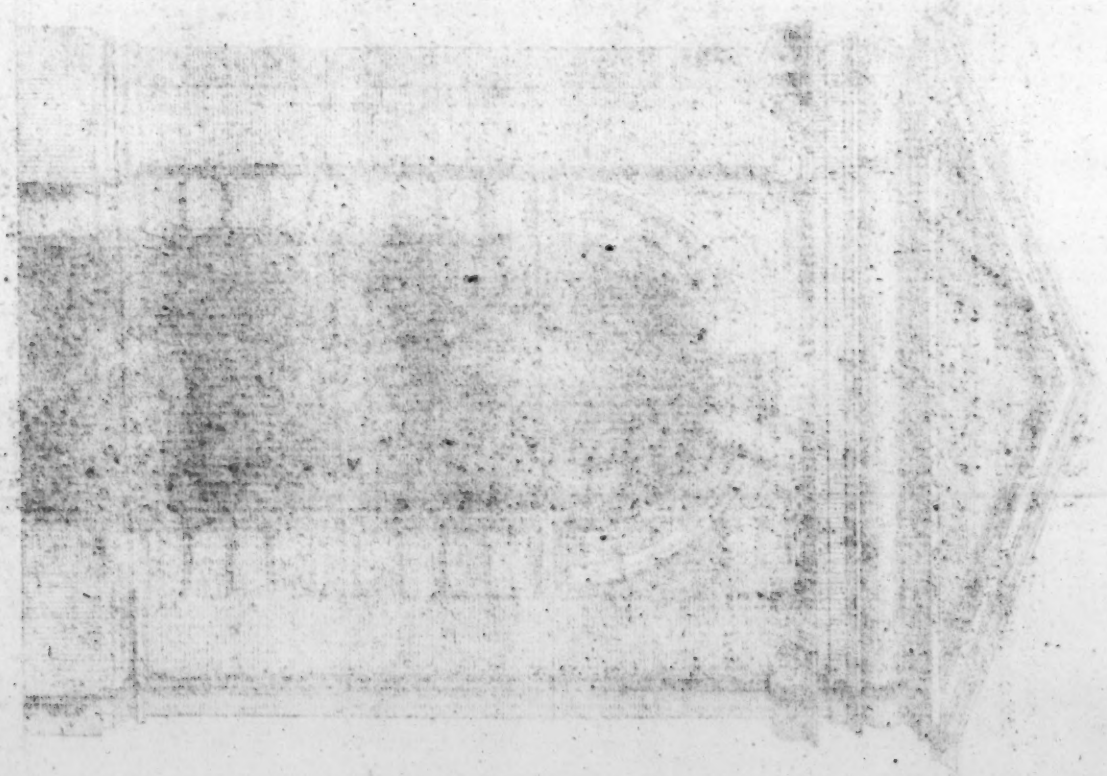
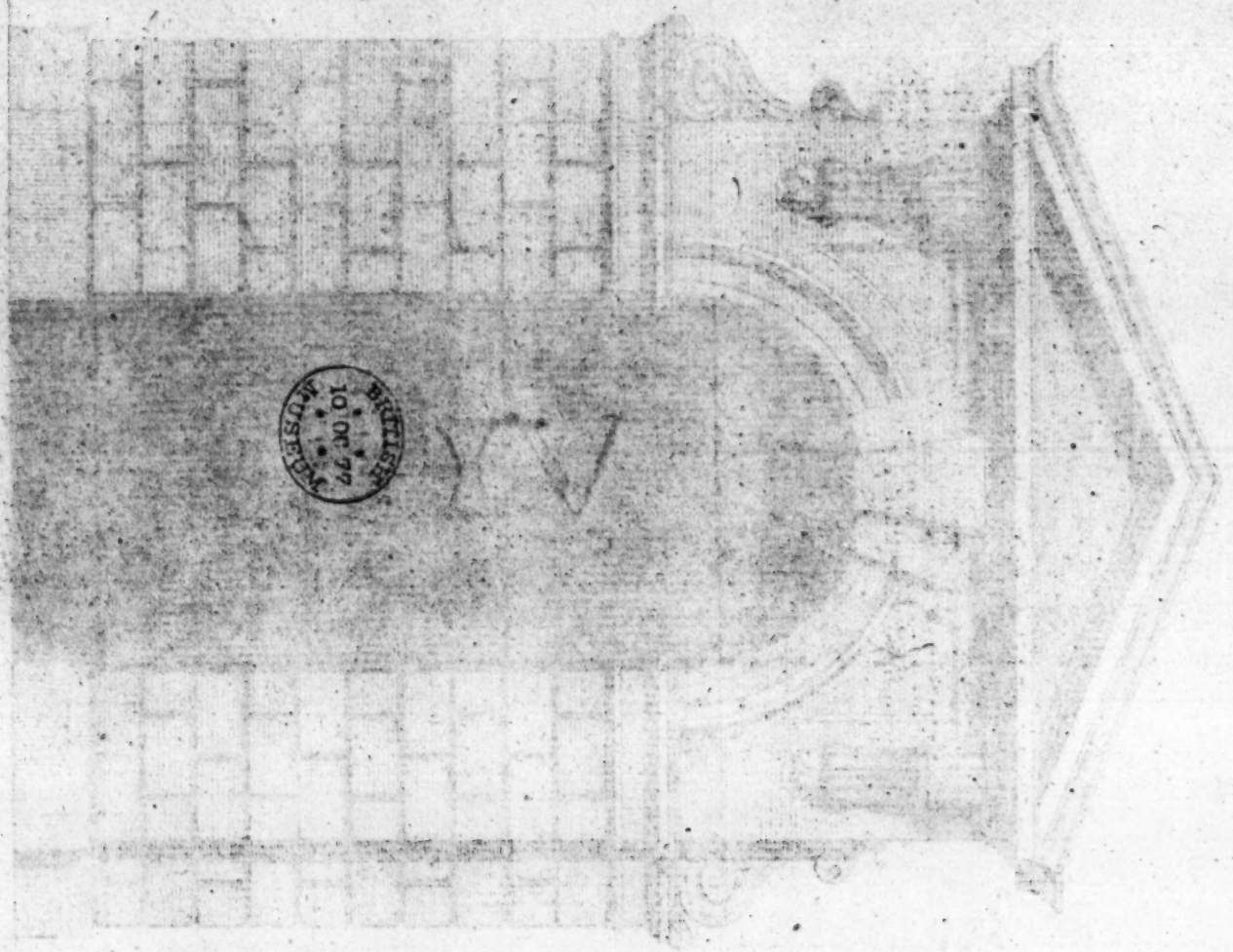
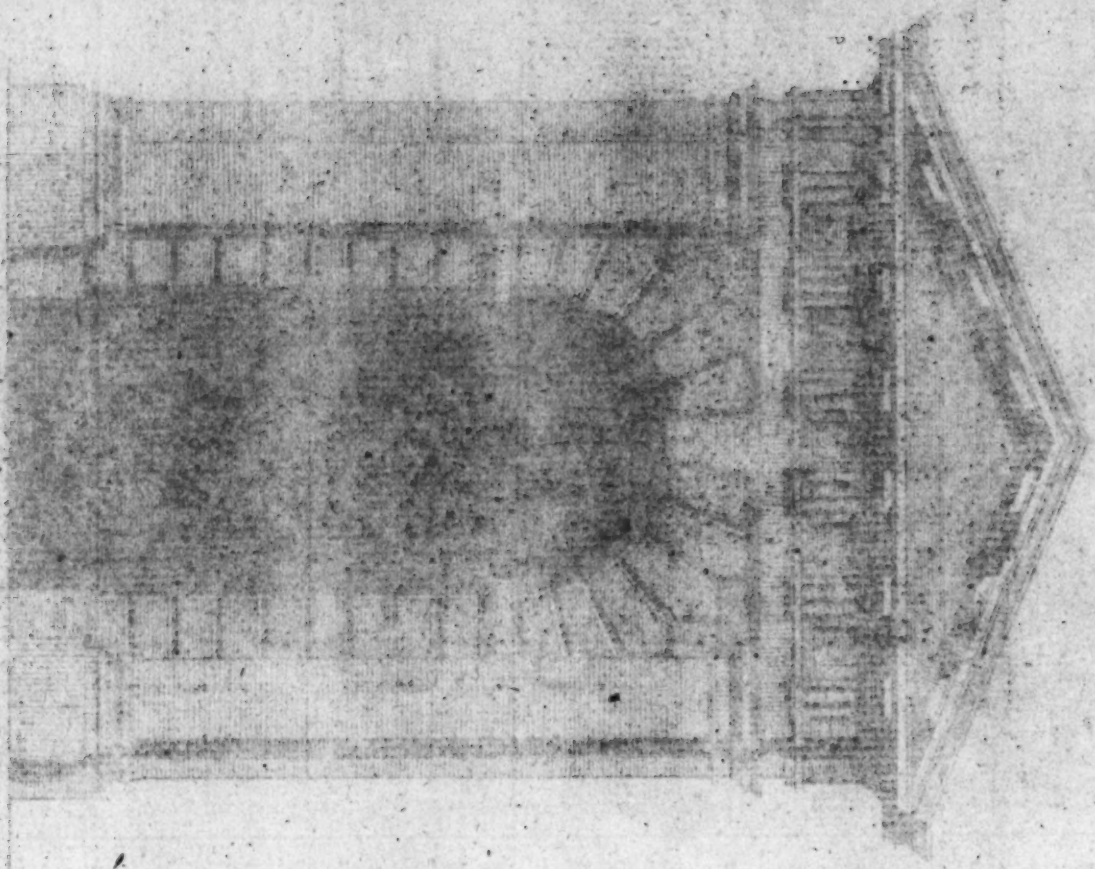


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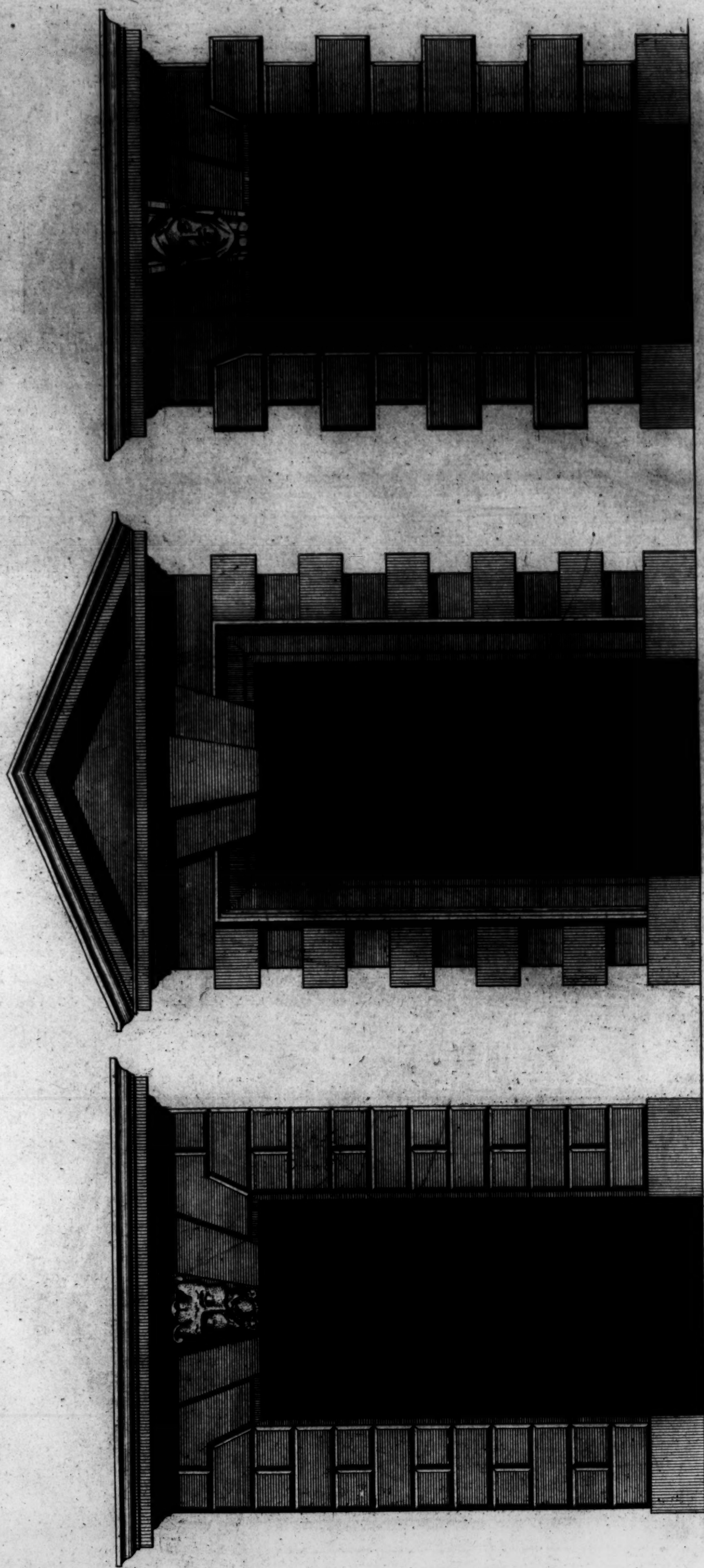
Jacoto Gibbs Architect.



St. Nicholas





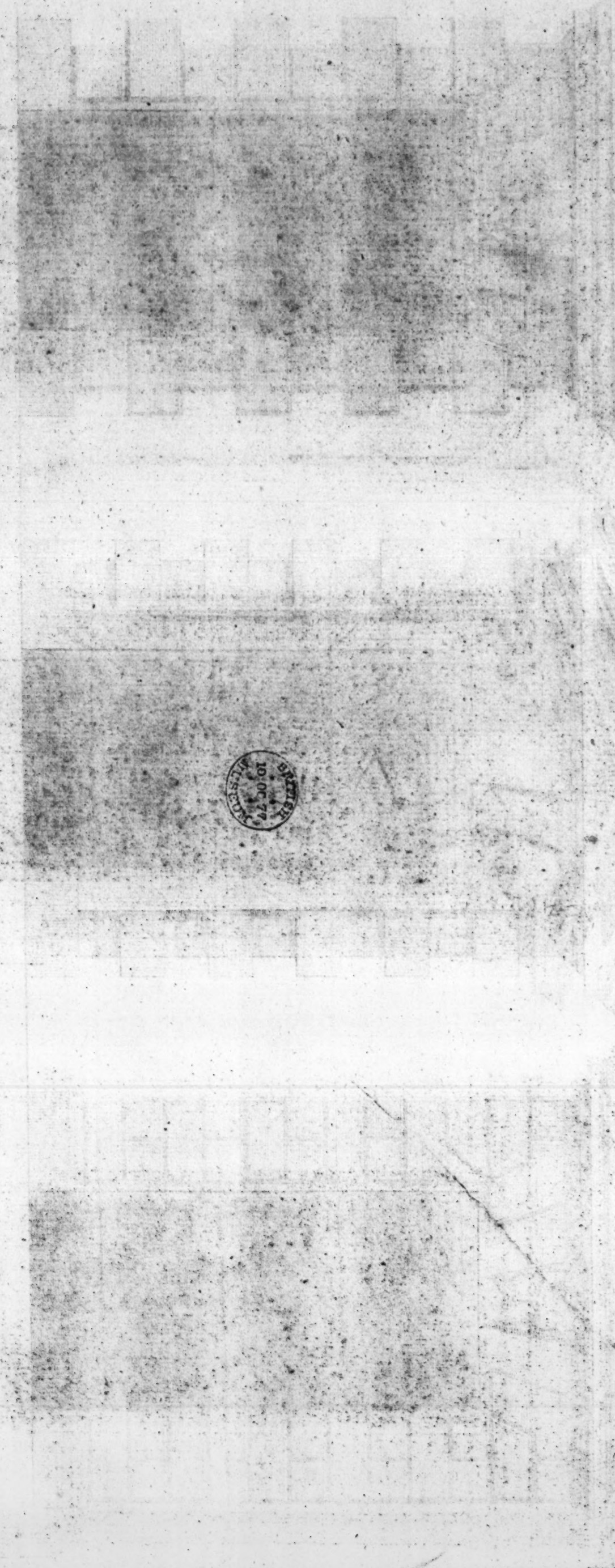


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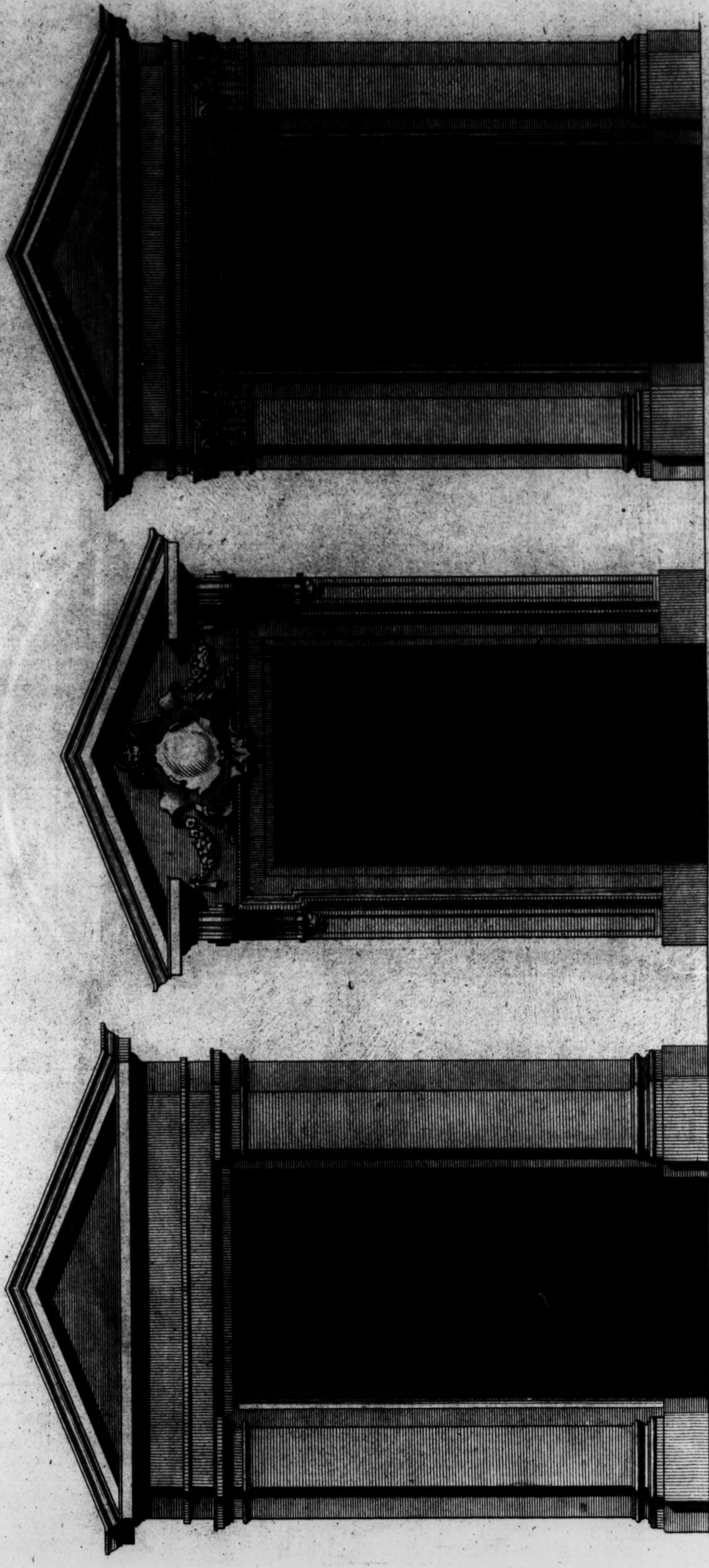
Jacobo Gibb's Architect.



1875-1876



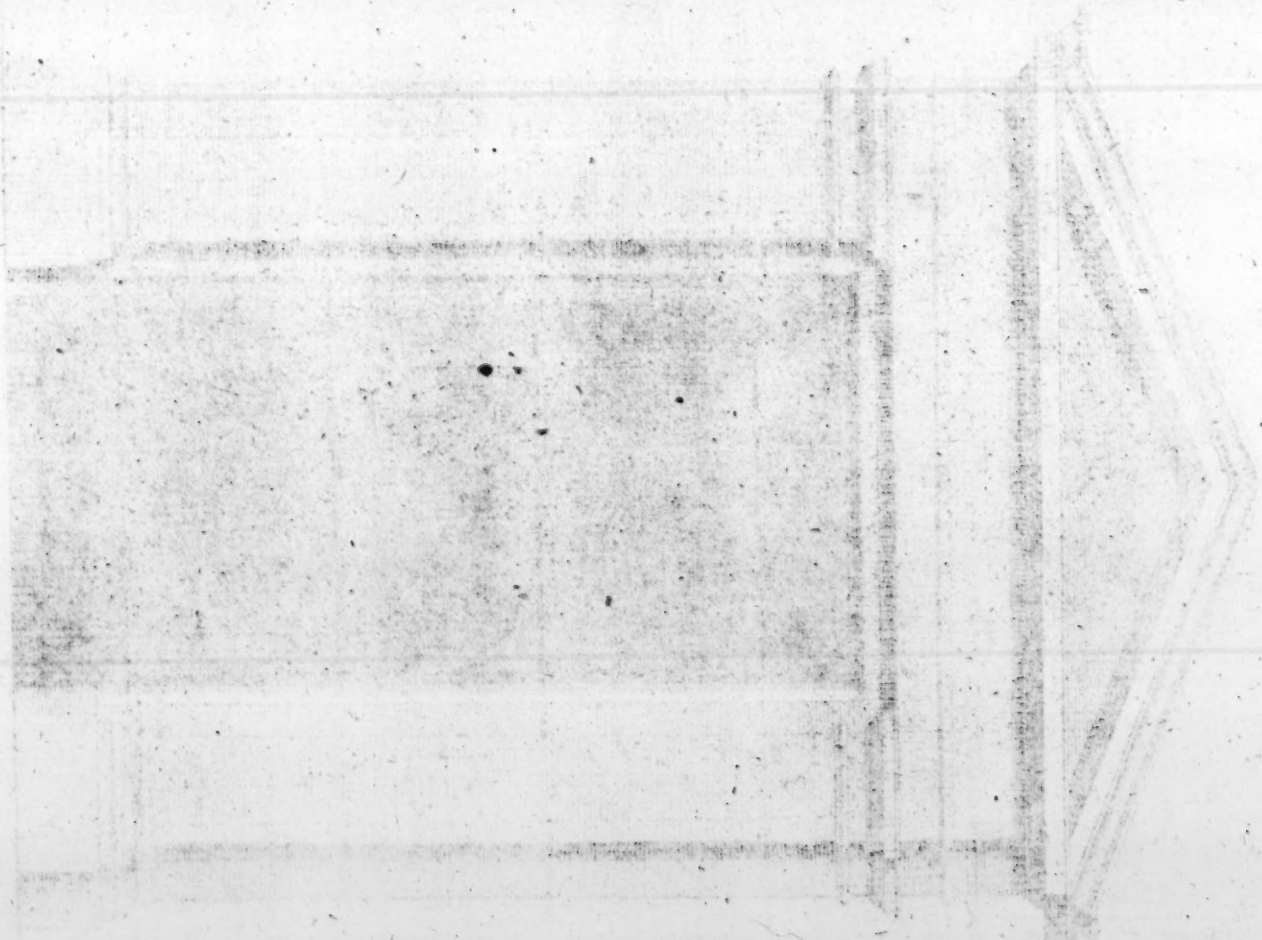
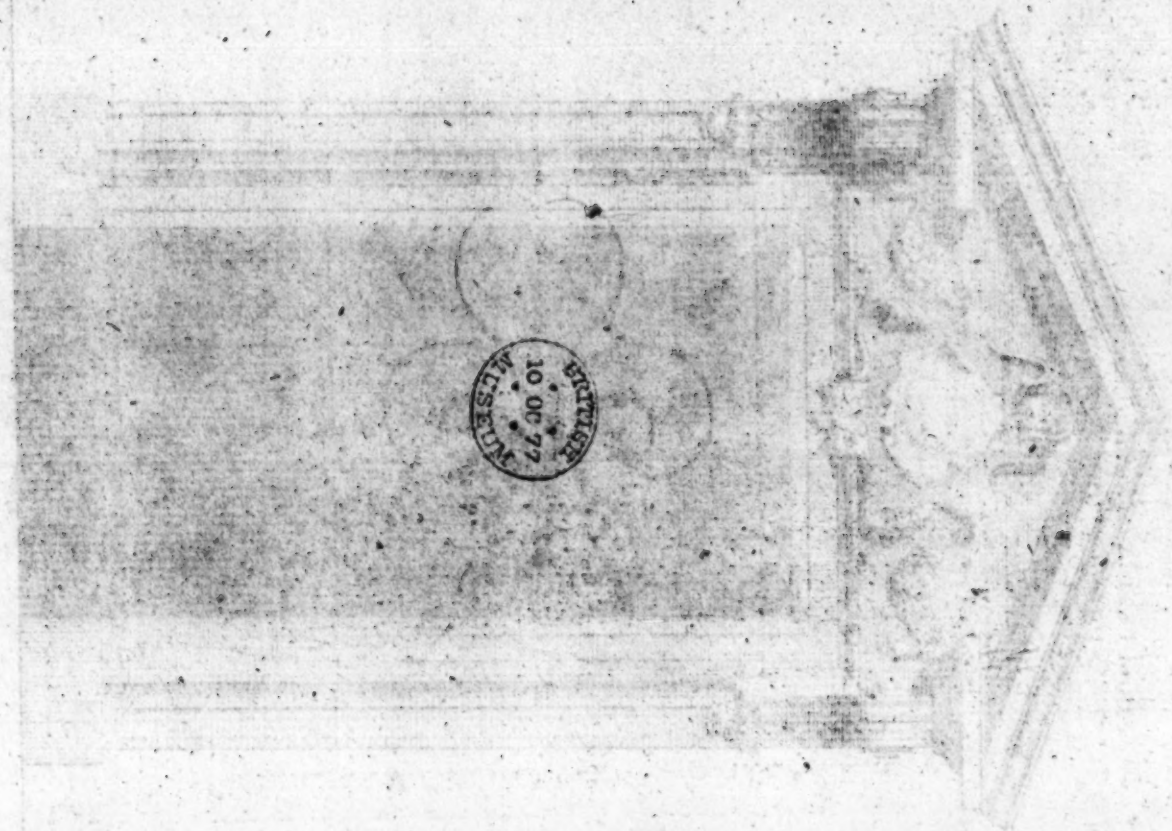
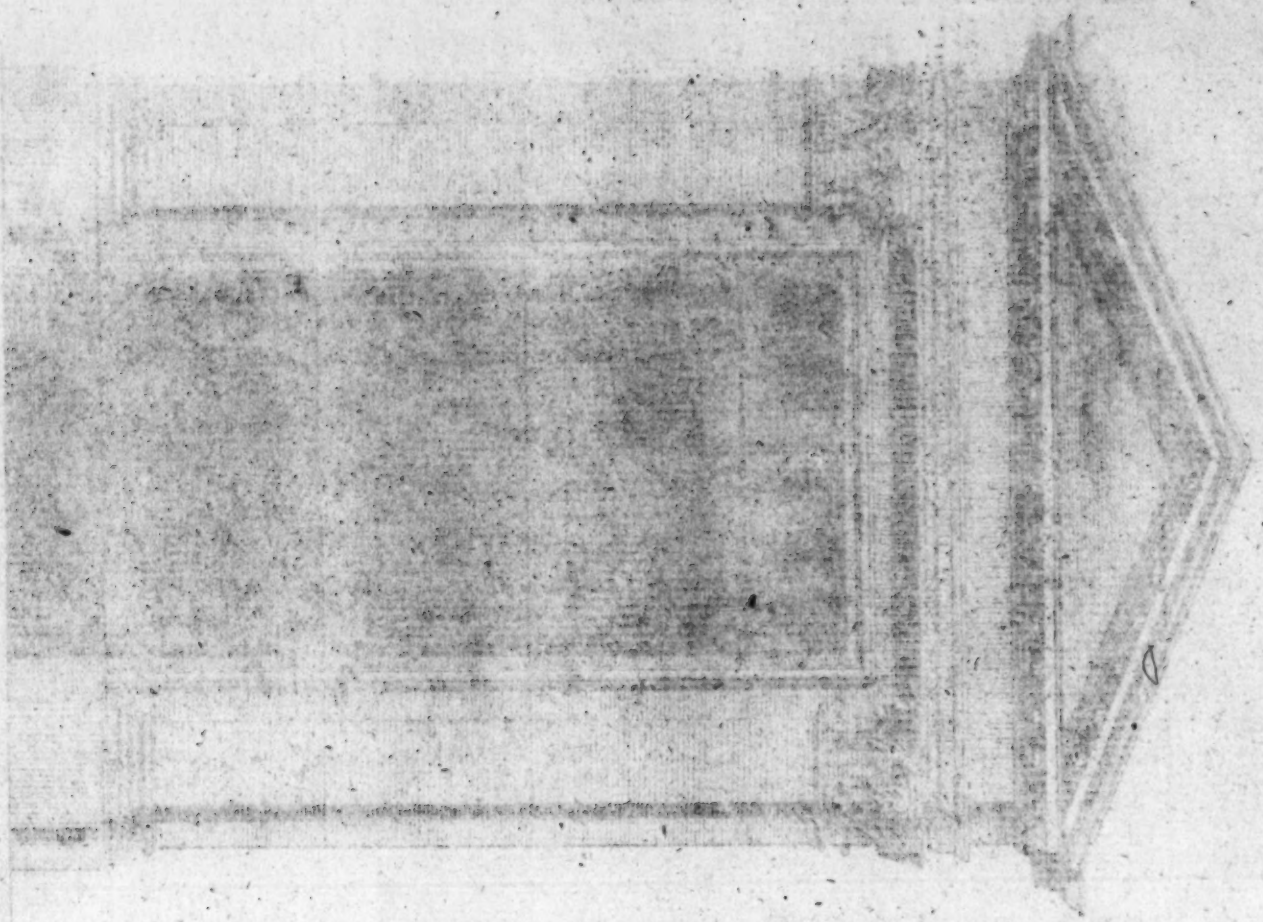




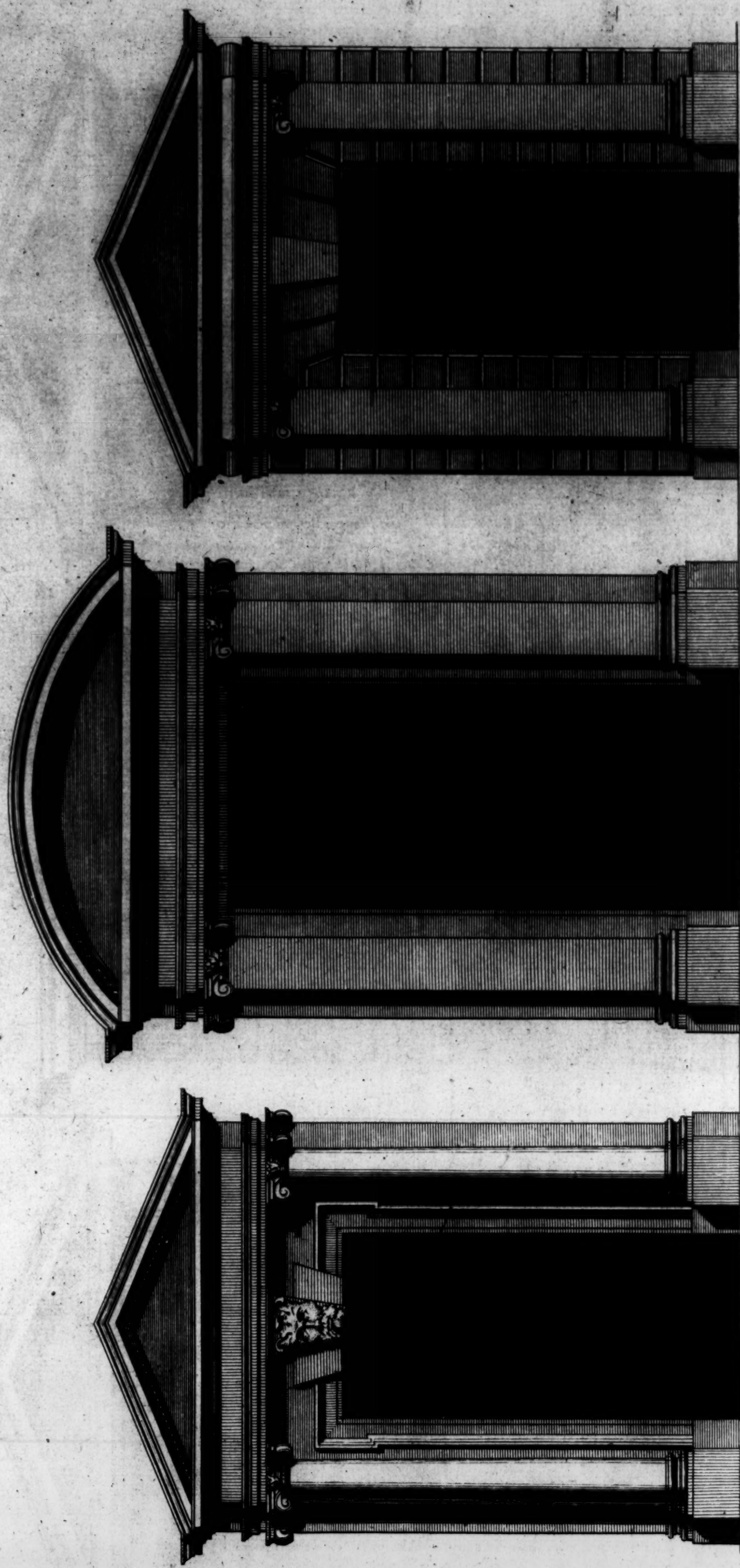
H. Hulbergh Sculp.

Jacobo Gibbs Architect.





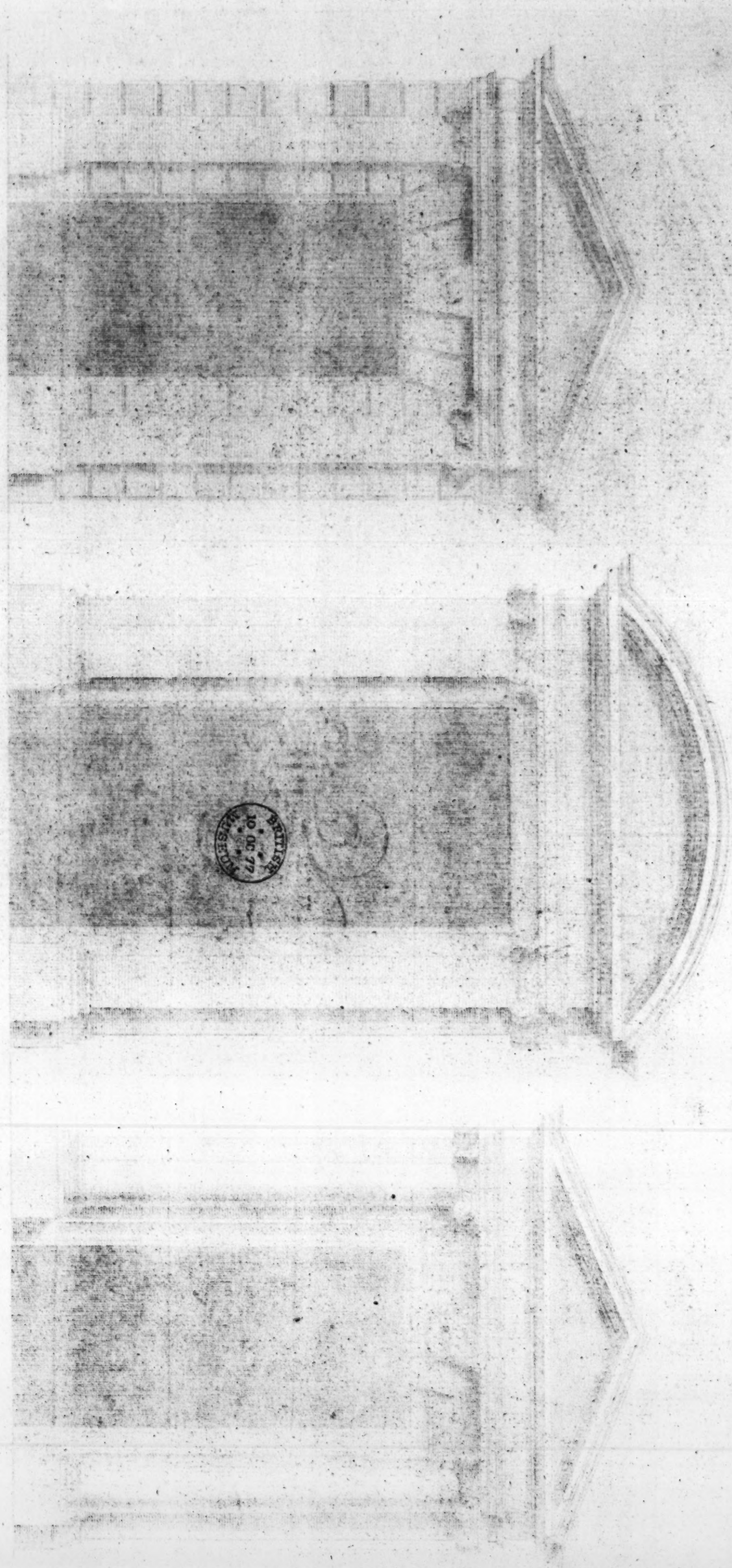




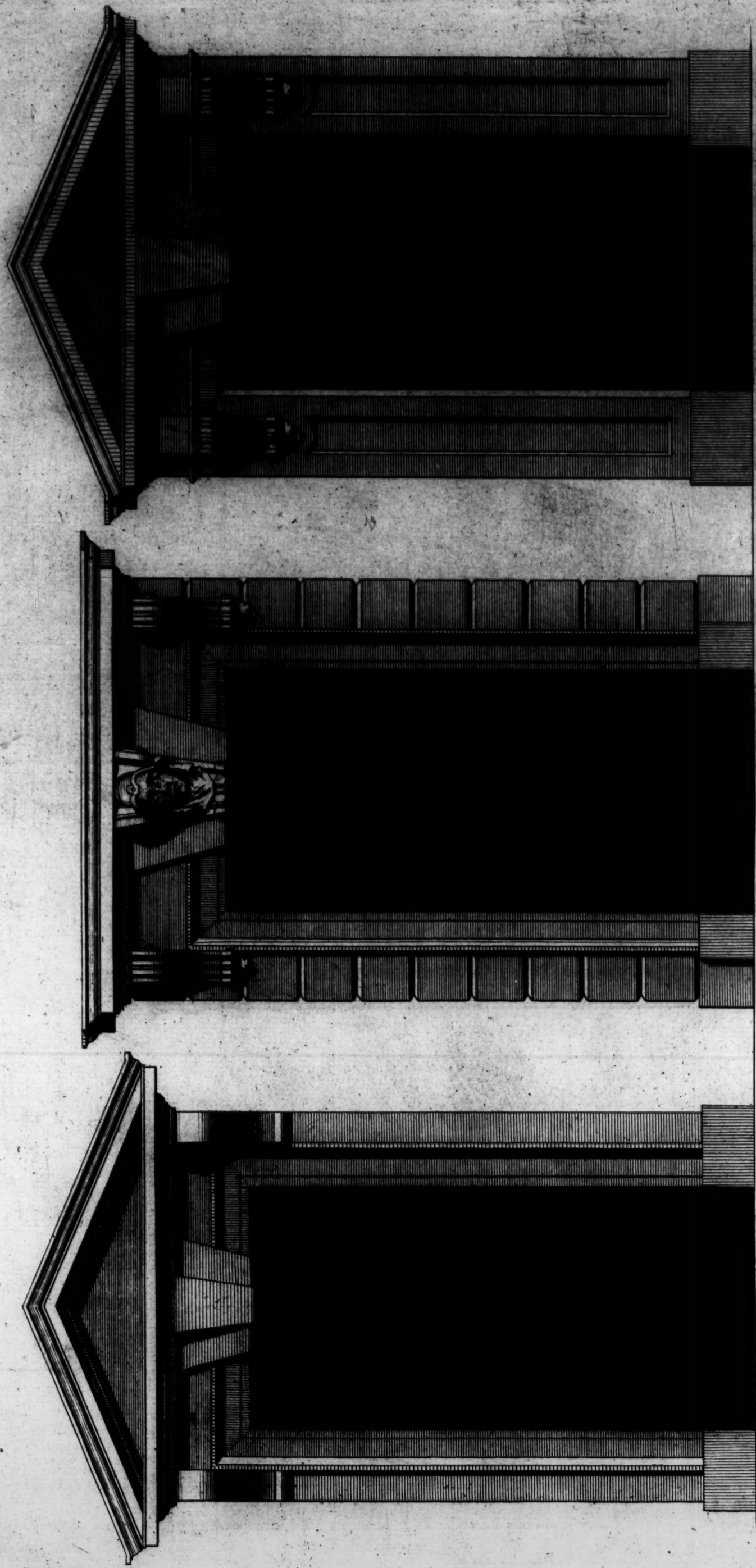
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Jacobs Gibbs Architect.





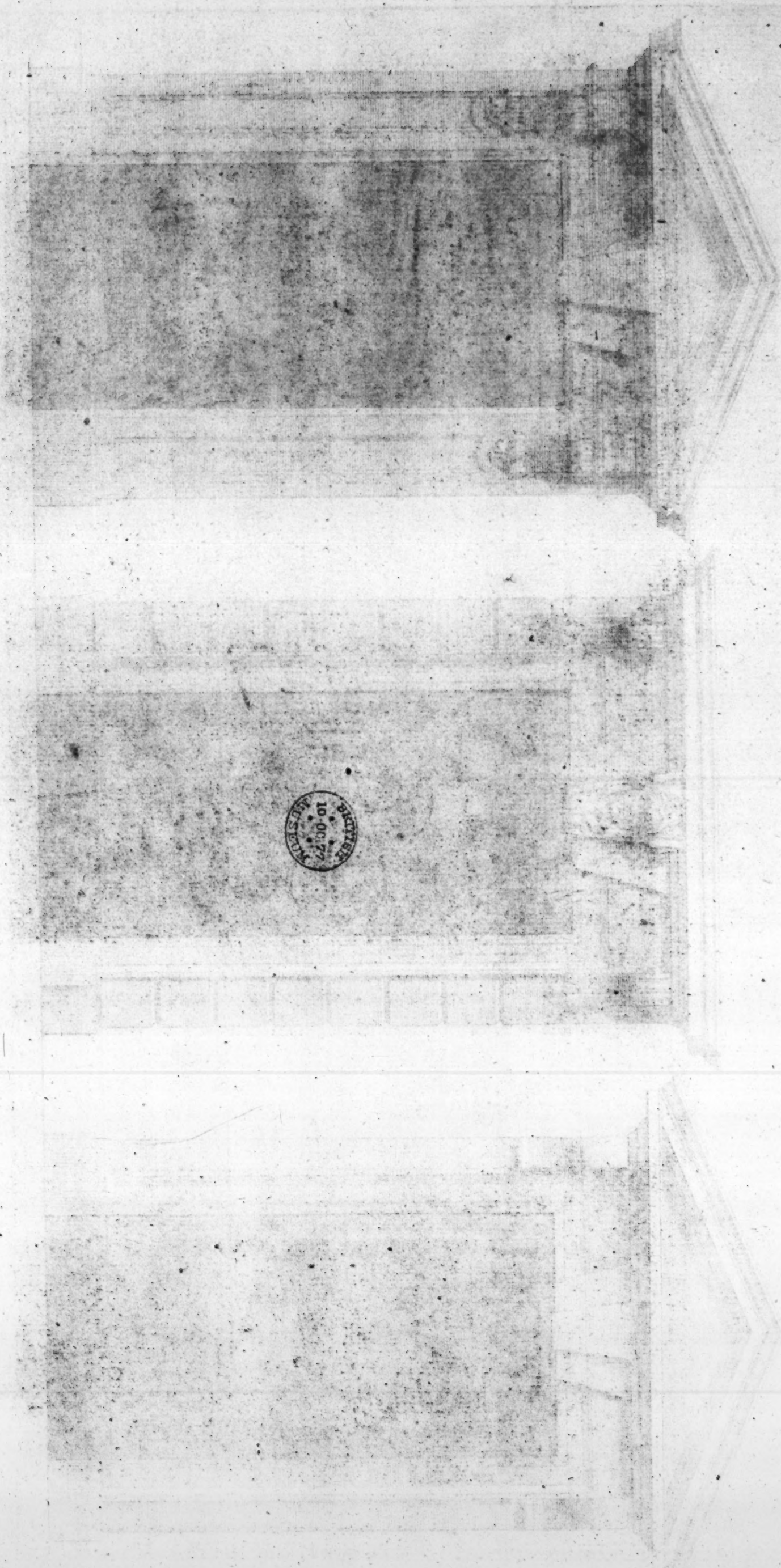




Jacobo Gibbs Architecto.

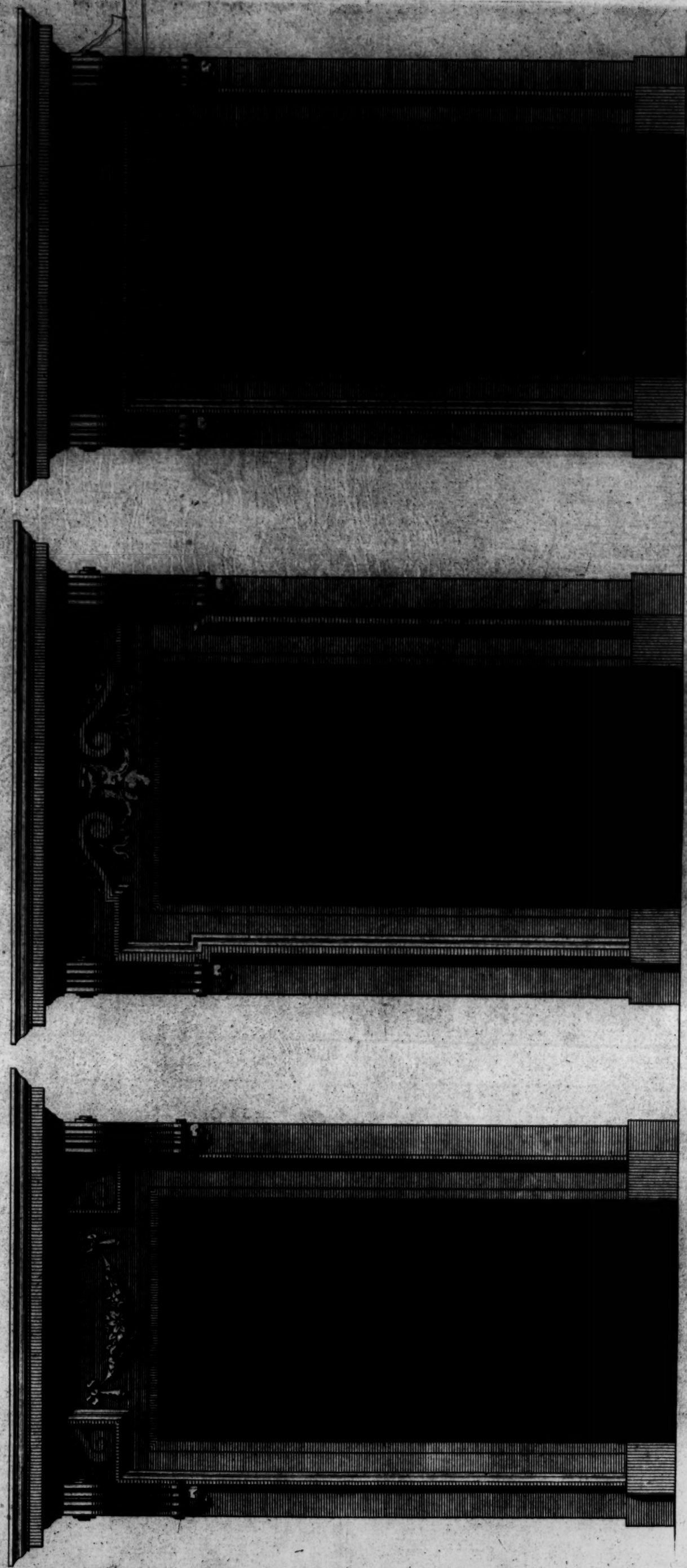
H. Hulsbergh Sculp.





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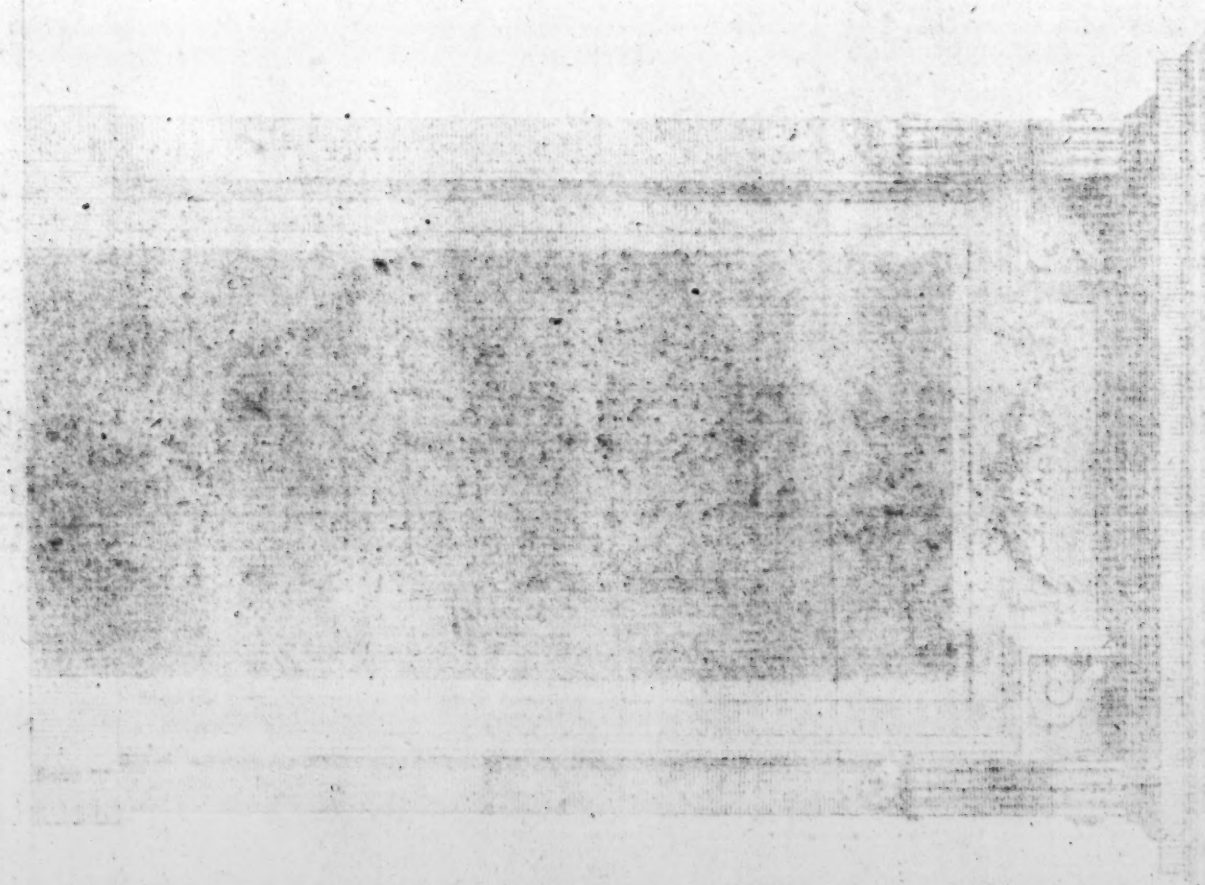
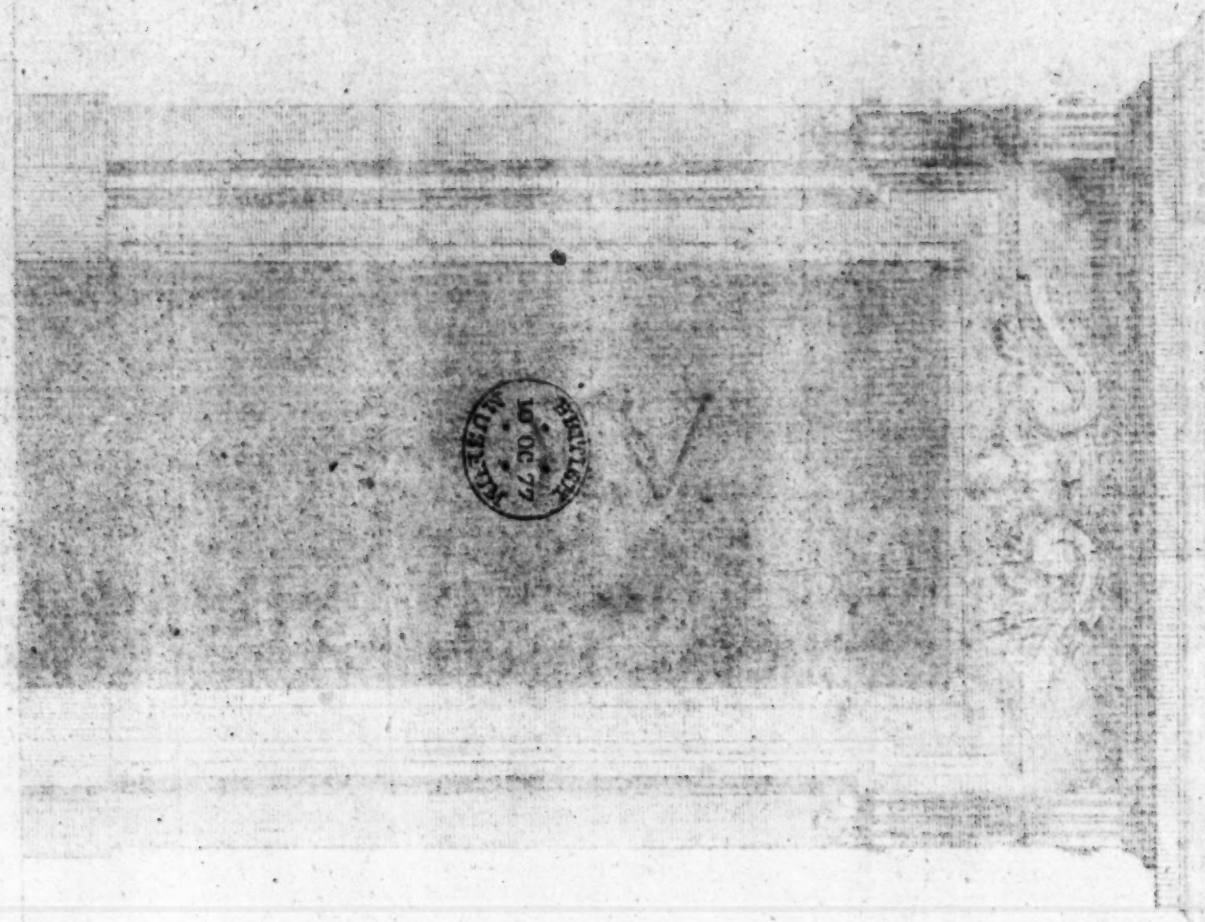
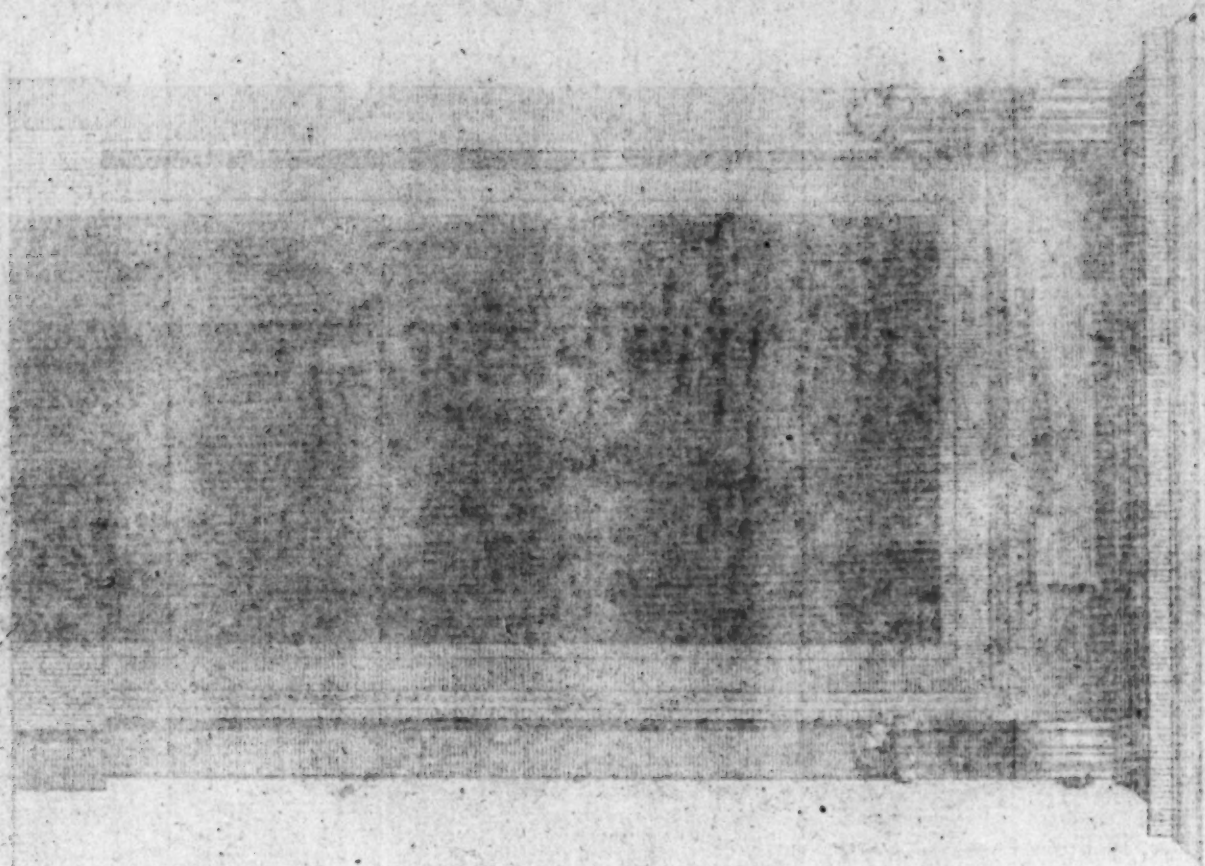




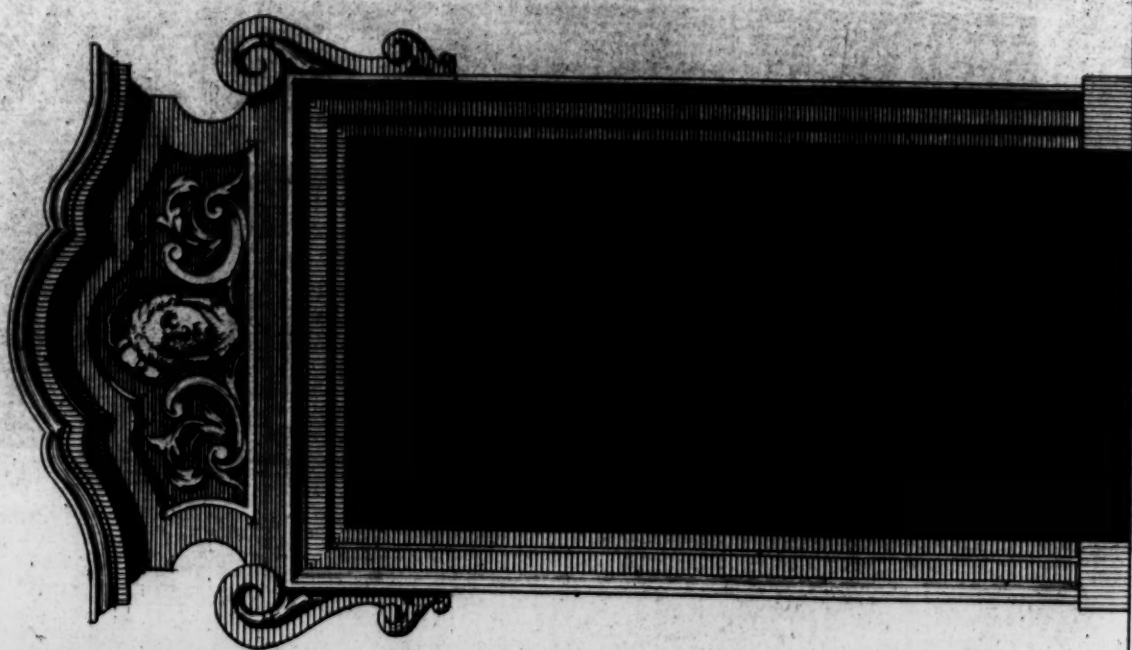
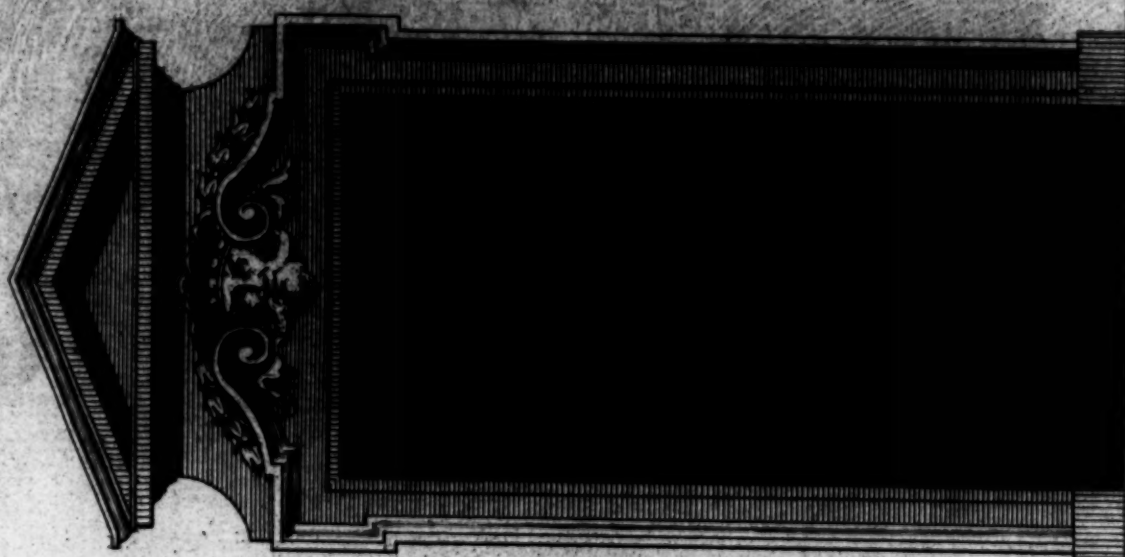
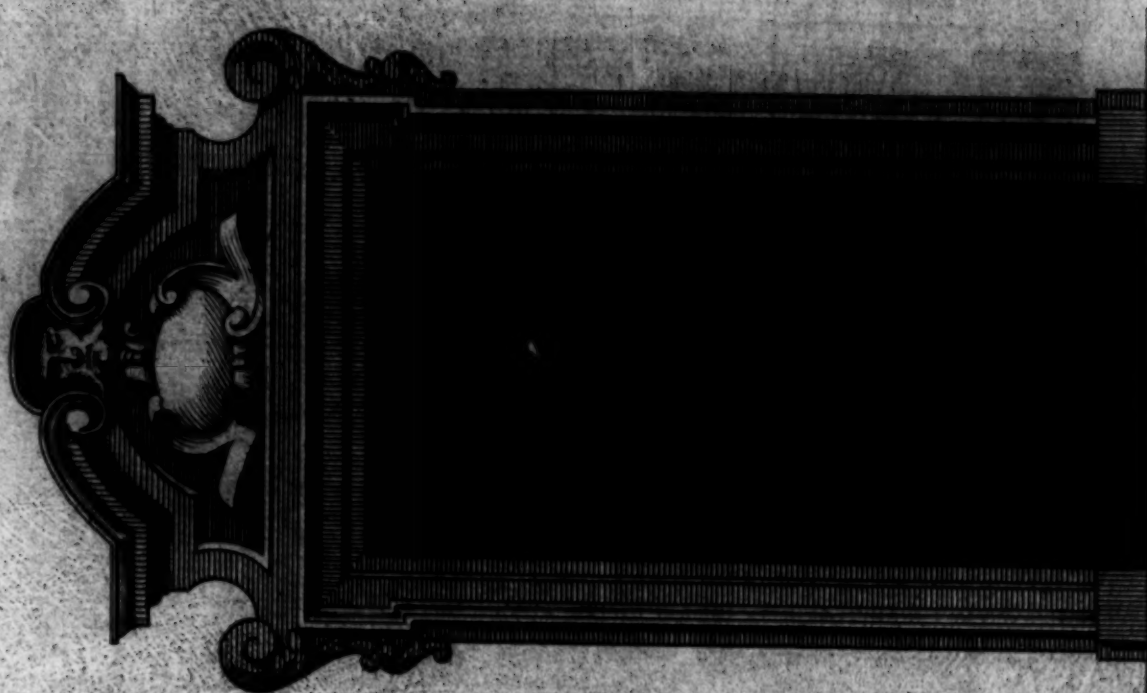
Jacobo Gibbs Architect.

H. Hulstorph Sculpt.





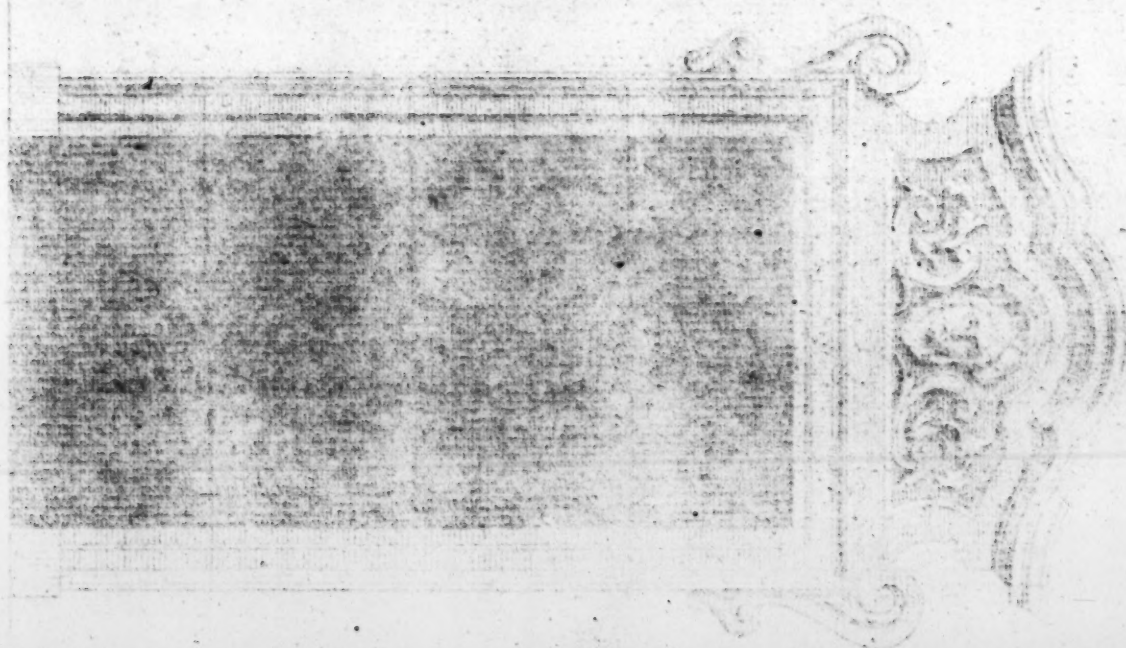
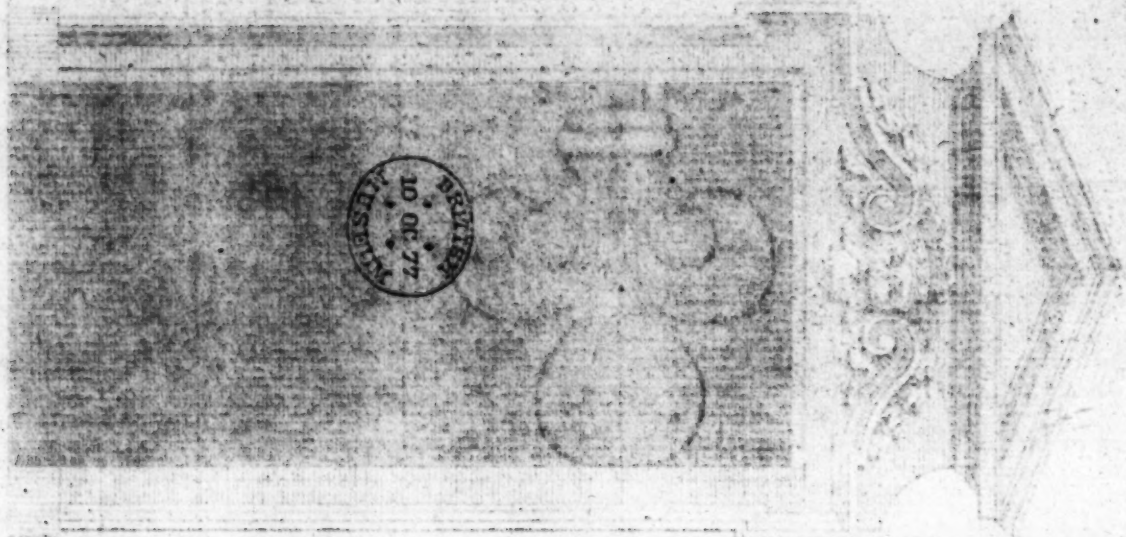
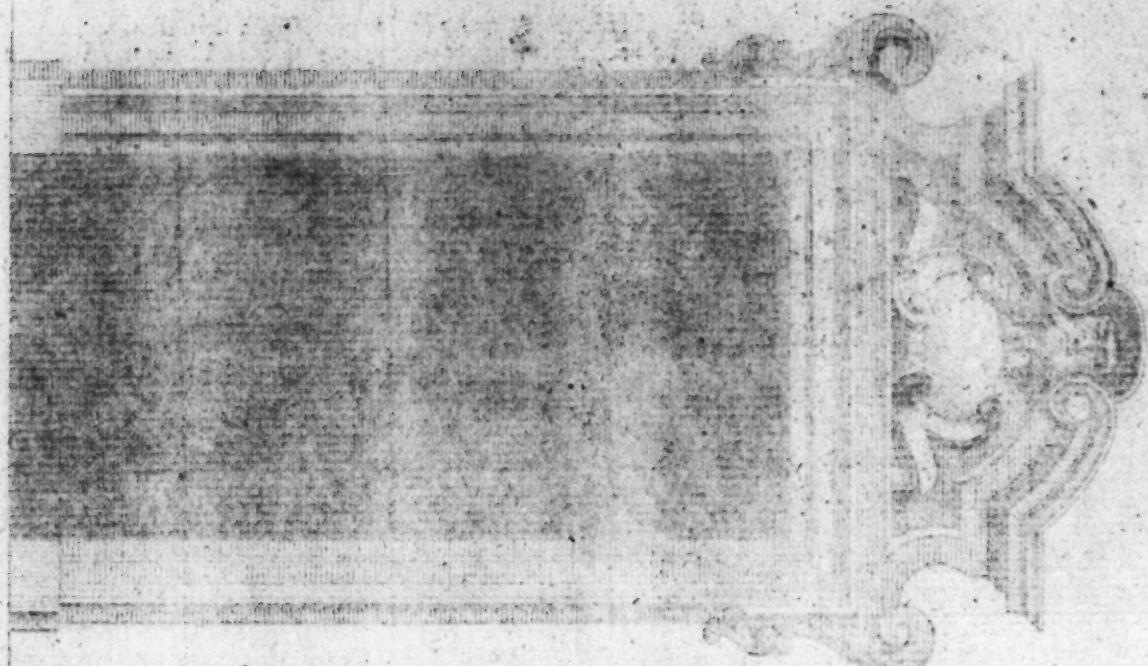




*Jacobs Gibbs Architect.*

*H. Huldborgh Sculpt.*

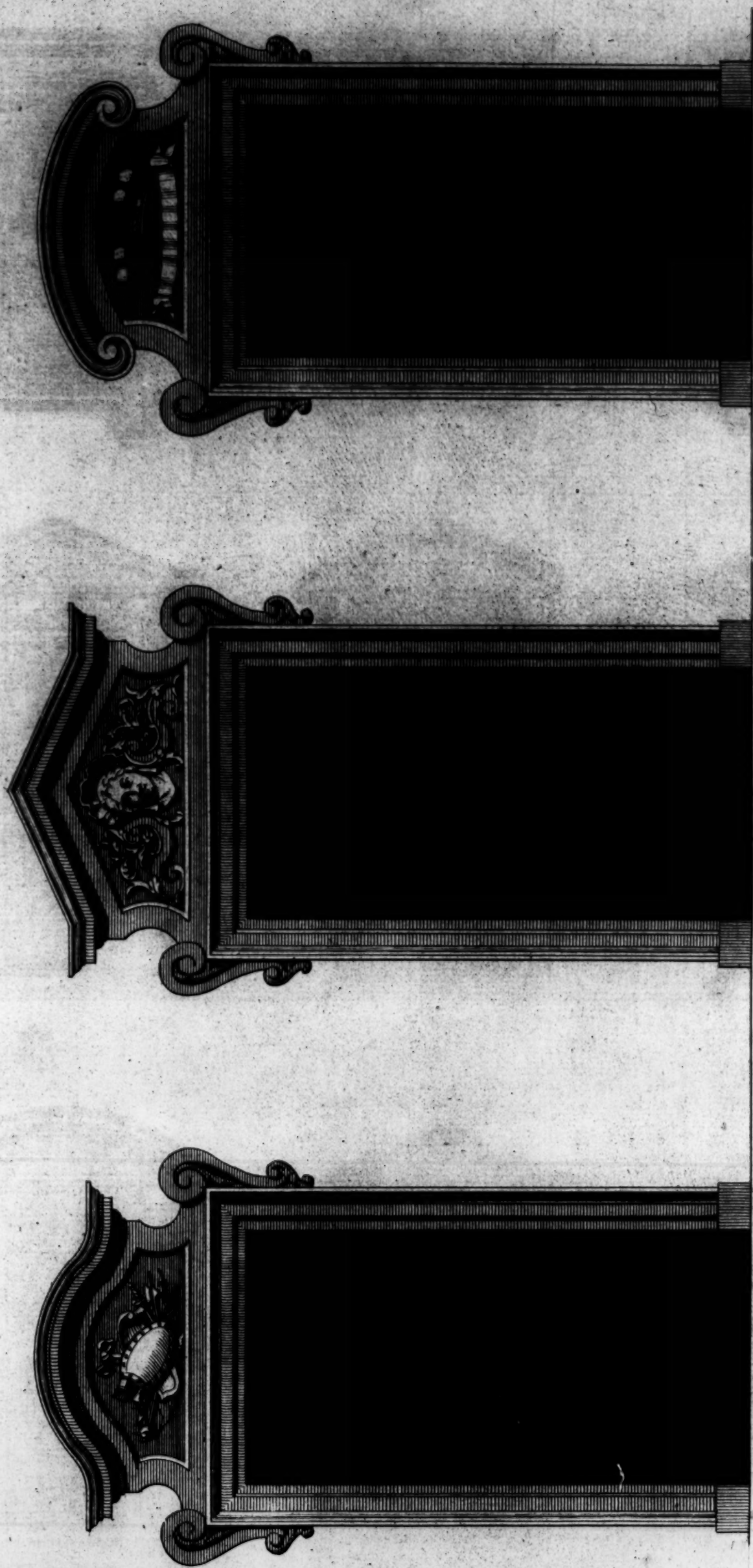




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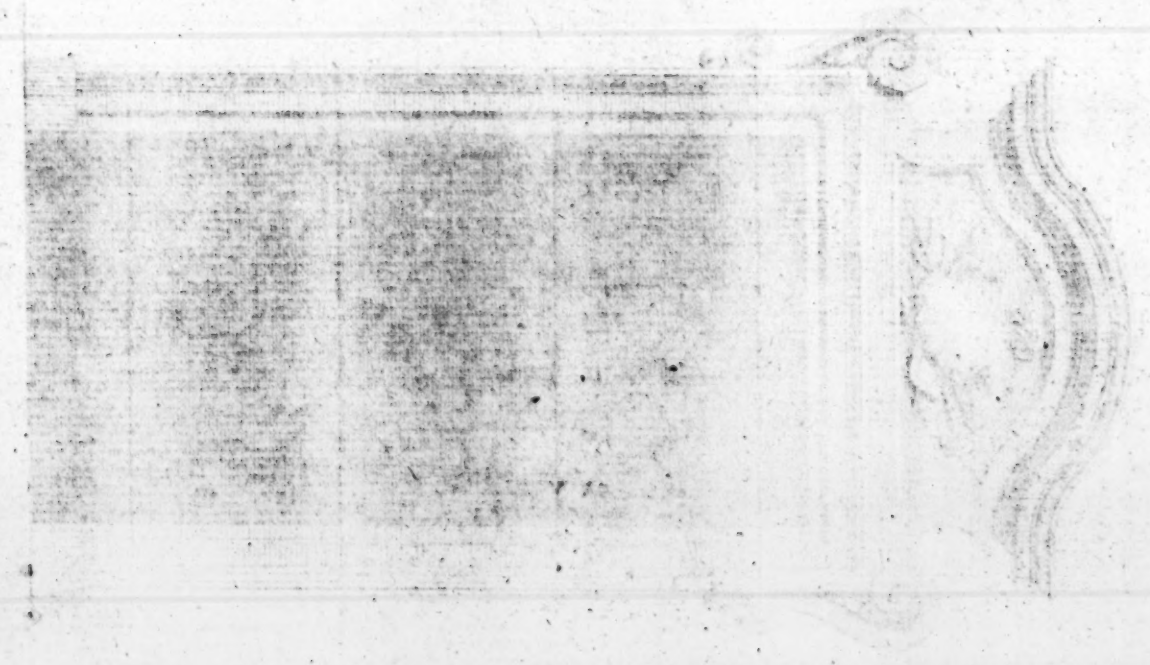
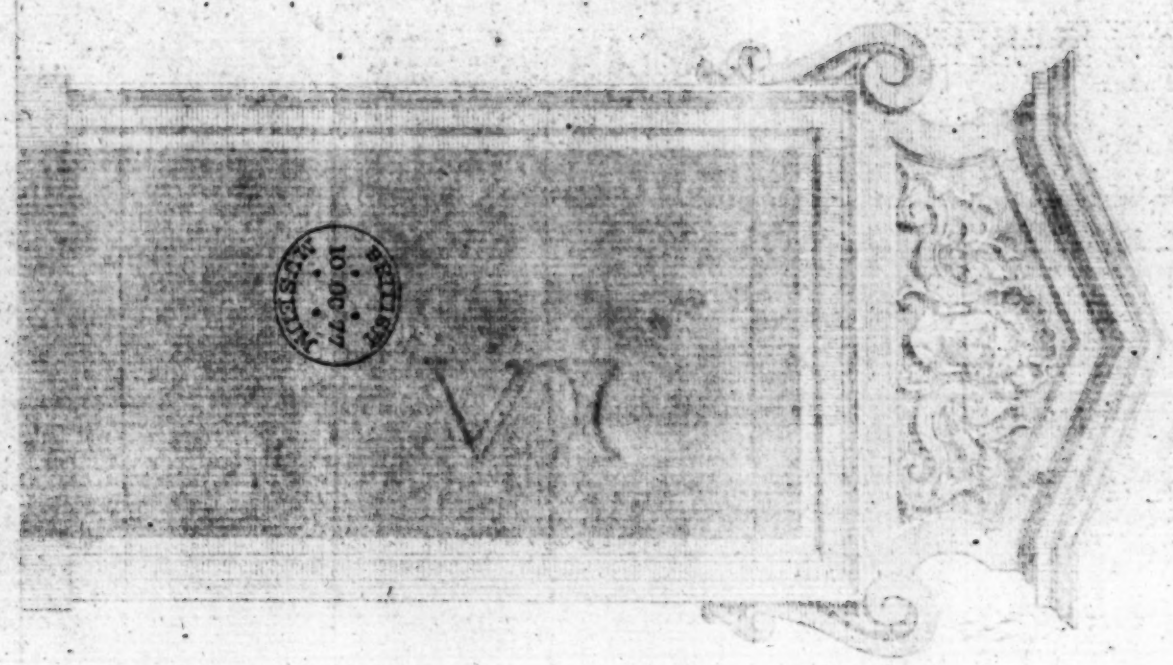
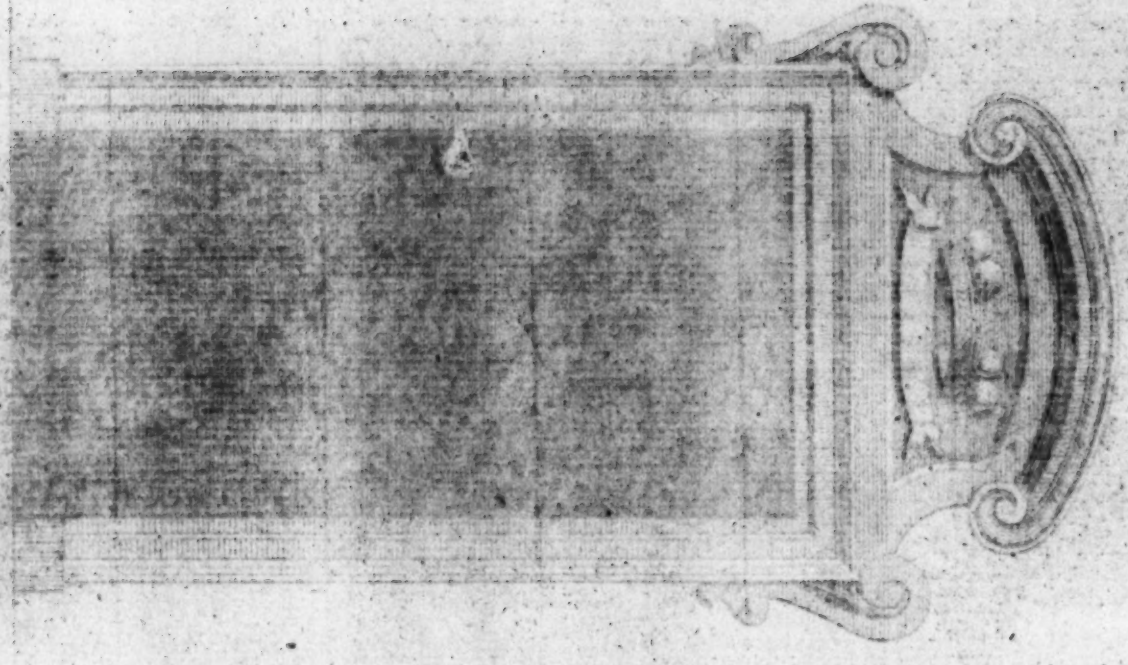


*Jacobo Gibbs Architect.*

*H. Hulbergh Sculp.*

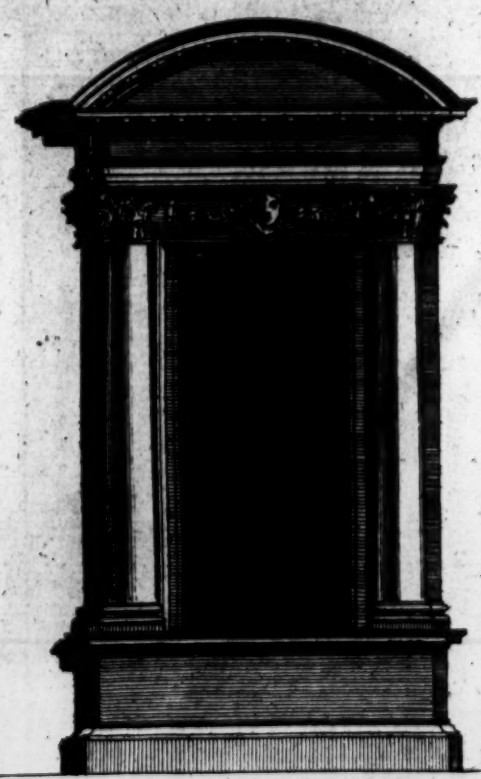
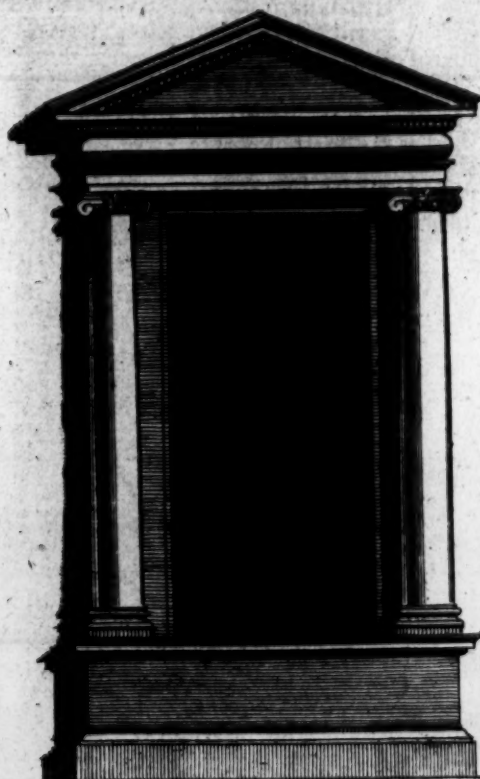
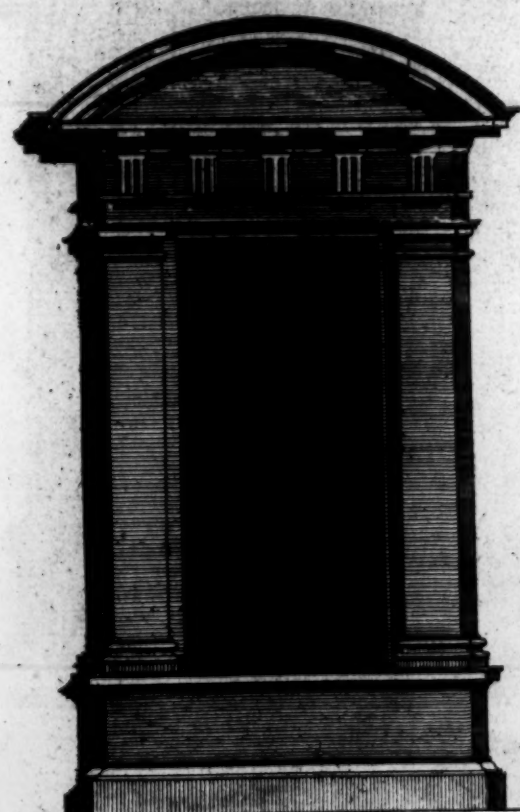
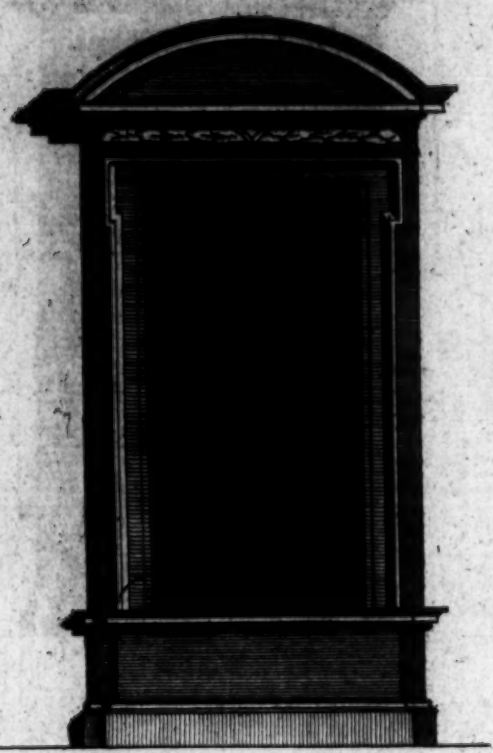
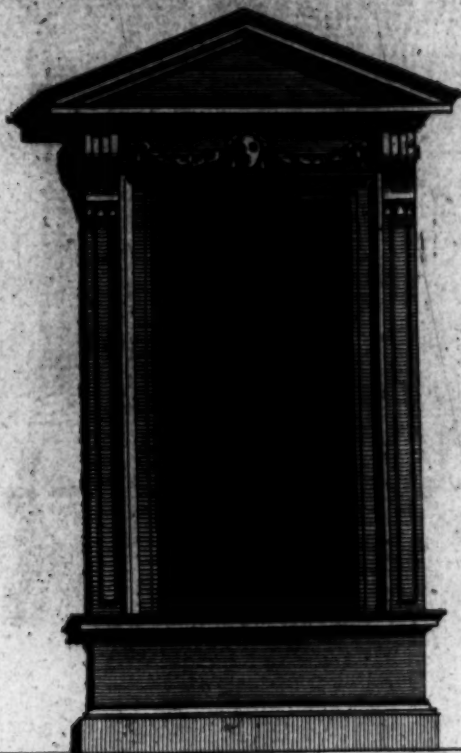
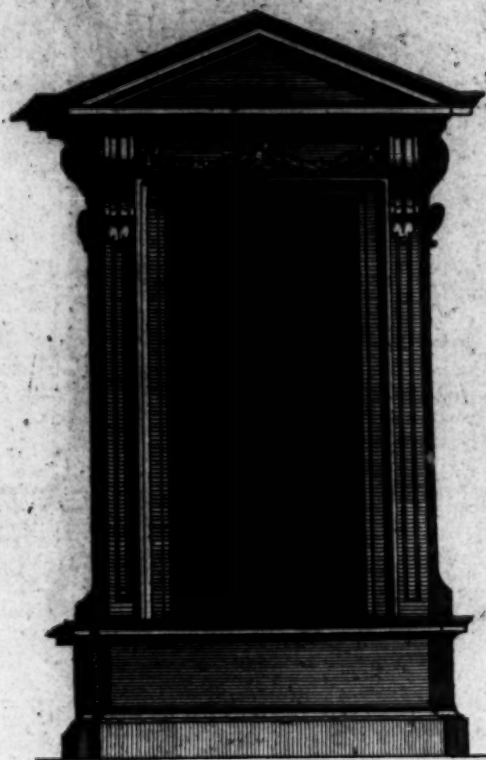
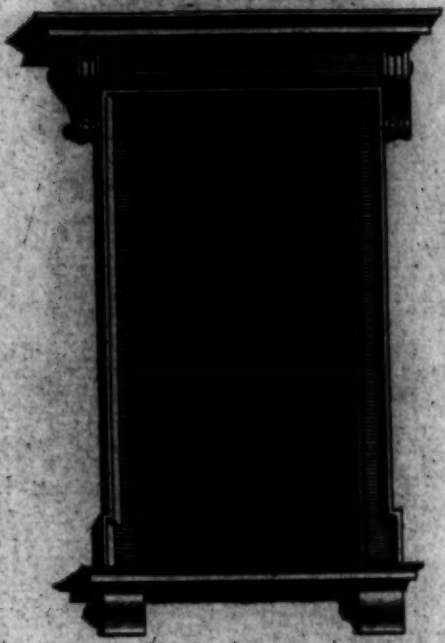
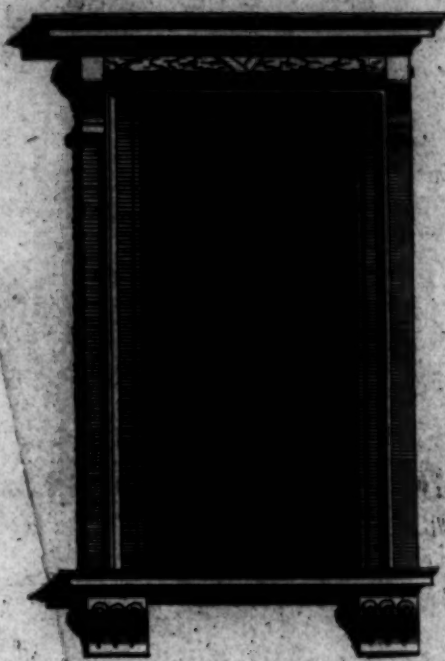


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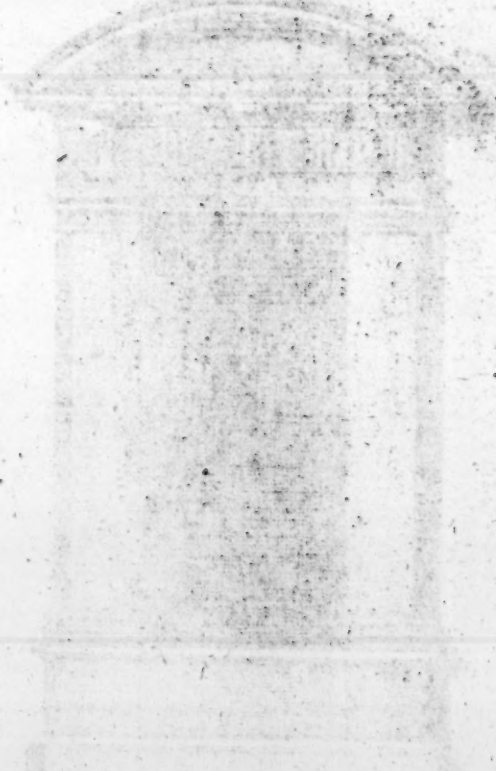
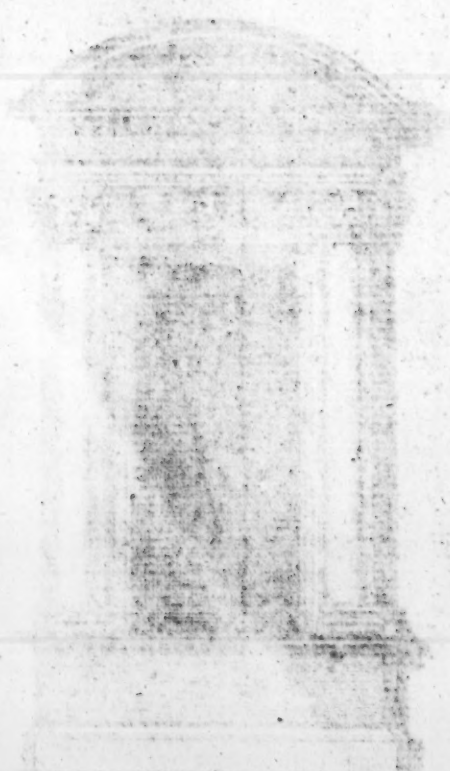
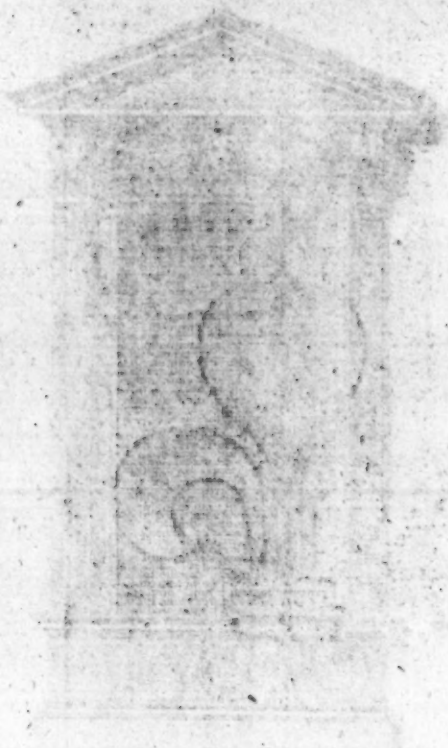
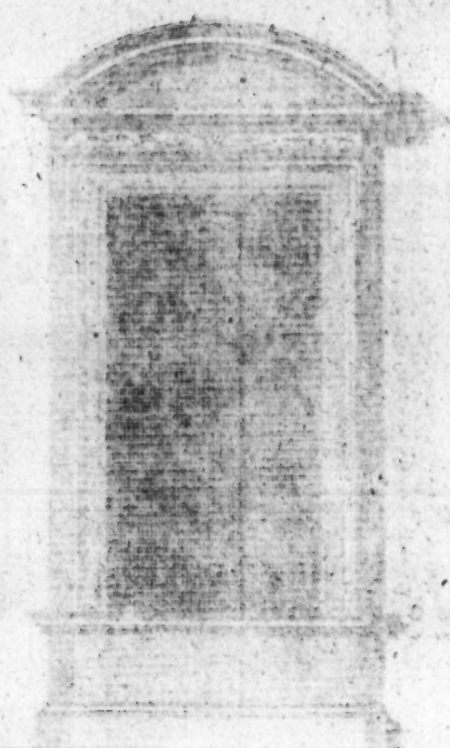
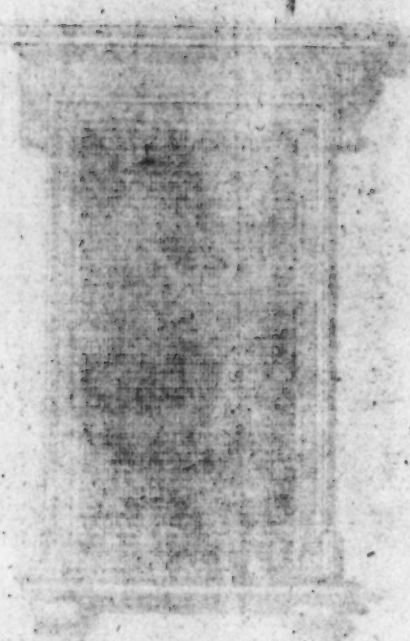
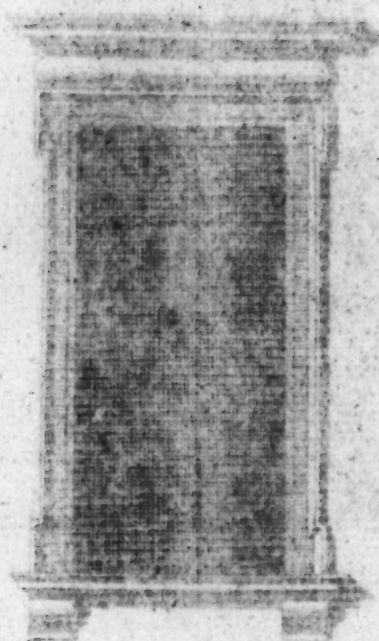




*Ja. Gibbs Architecto*

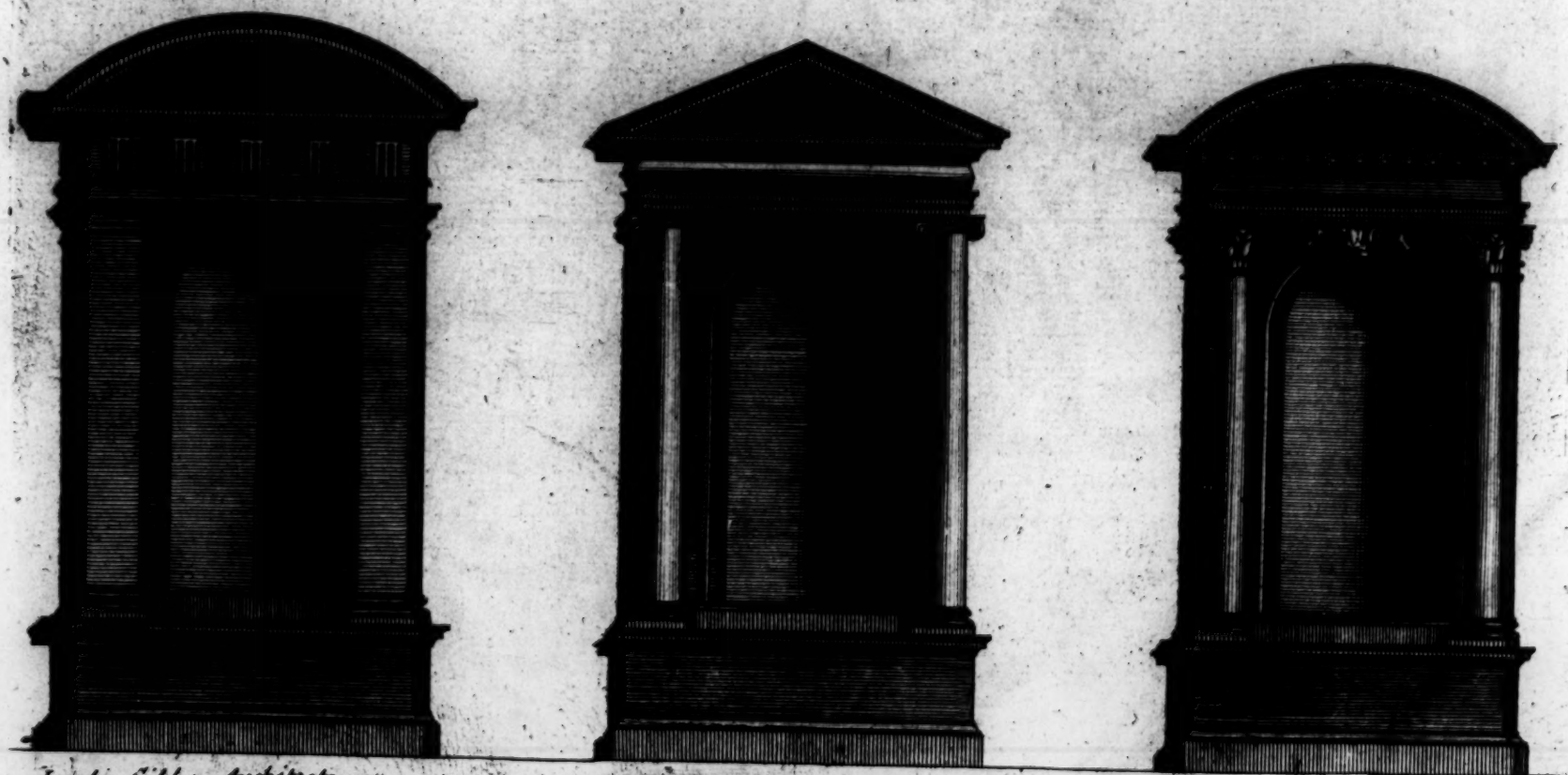
*E. Kirkall scu.*





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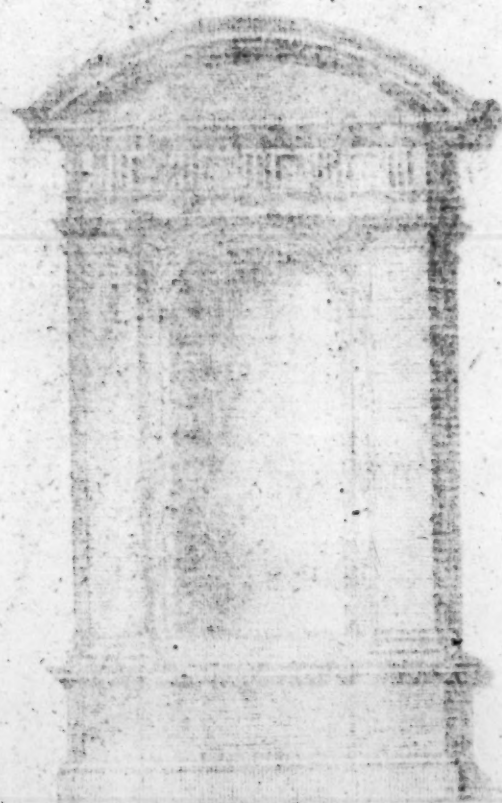
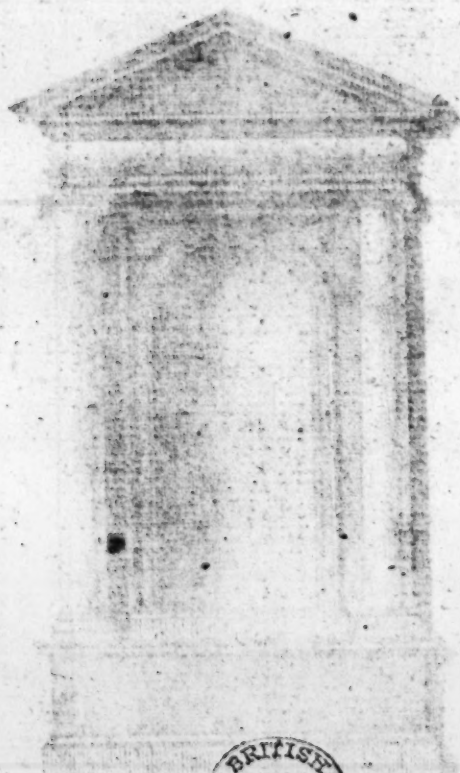
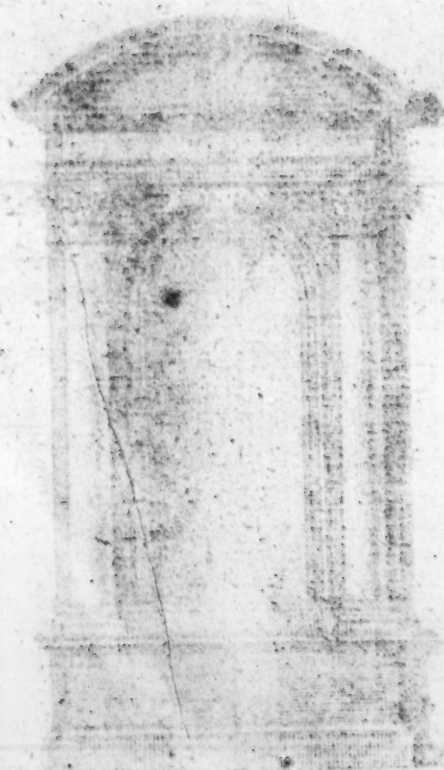
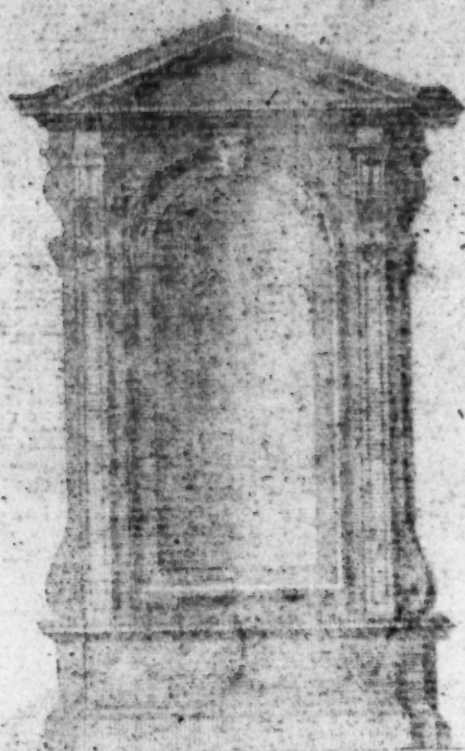
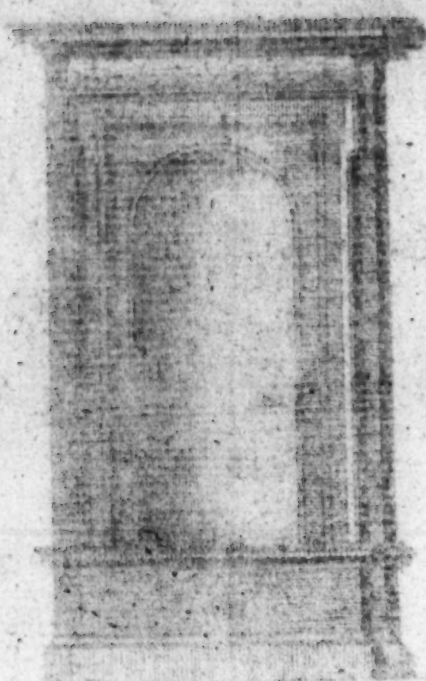
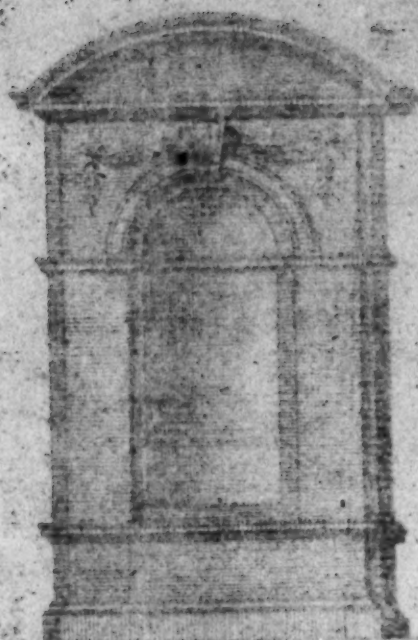
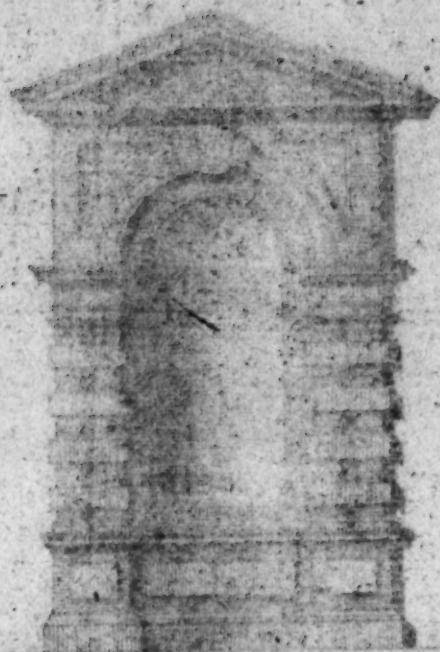
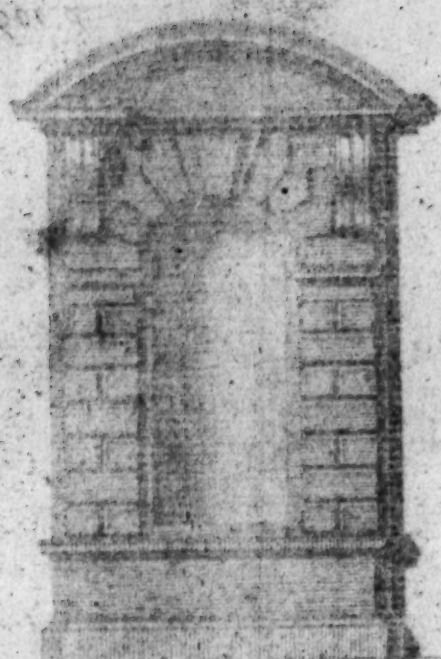




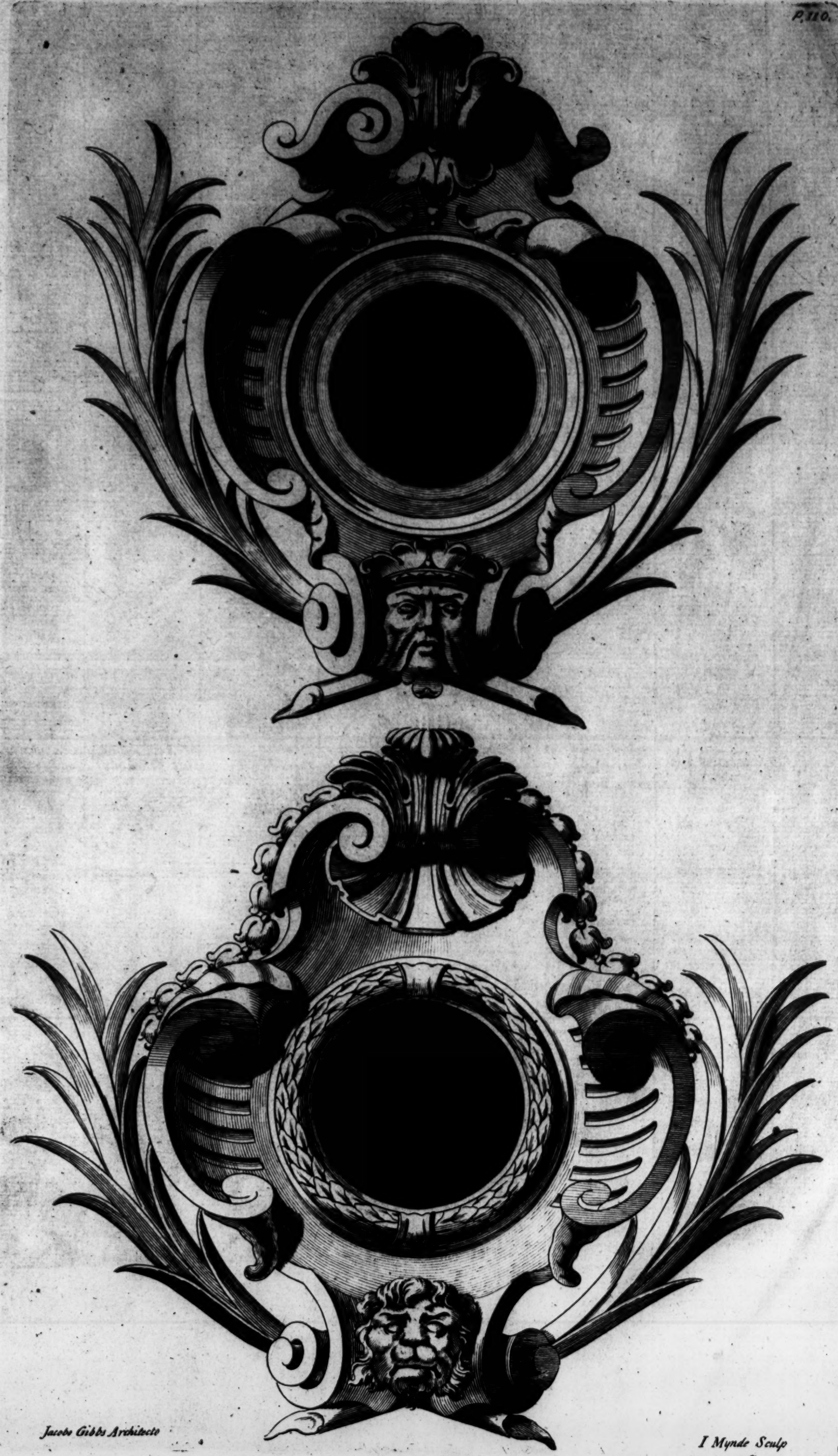
Jacobo Gibbs Architecto.

E. Kirkhall sculp.





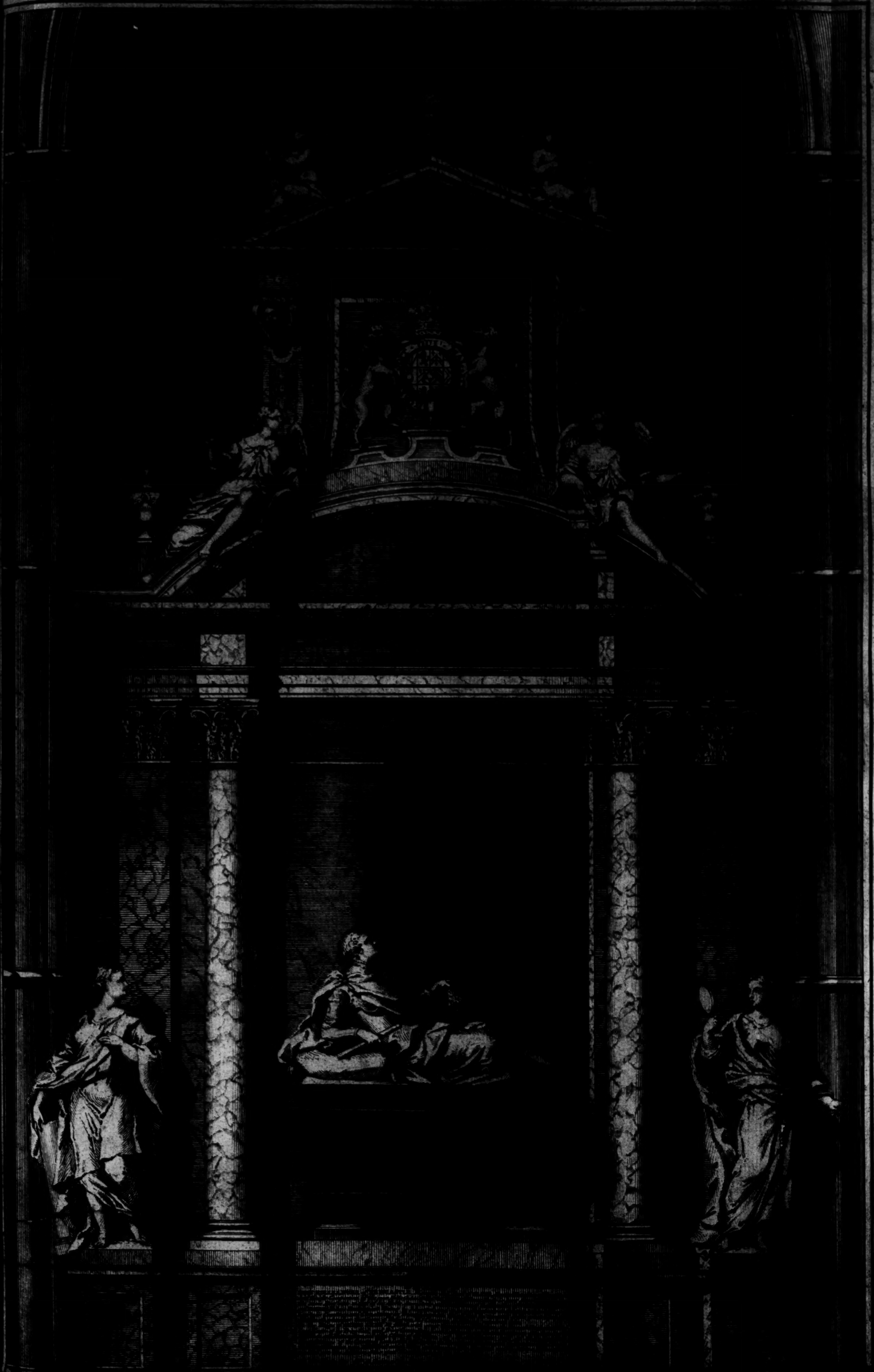




Jacobus Gibbs Architect

I Mynde Sculps



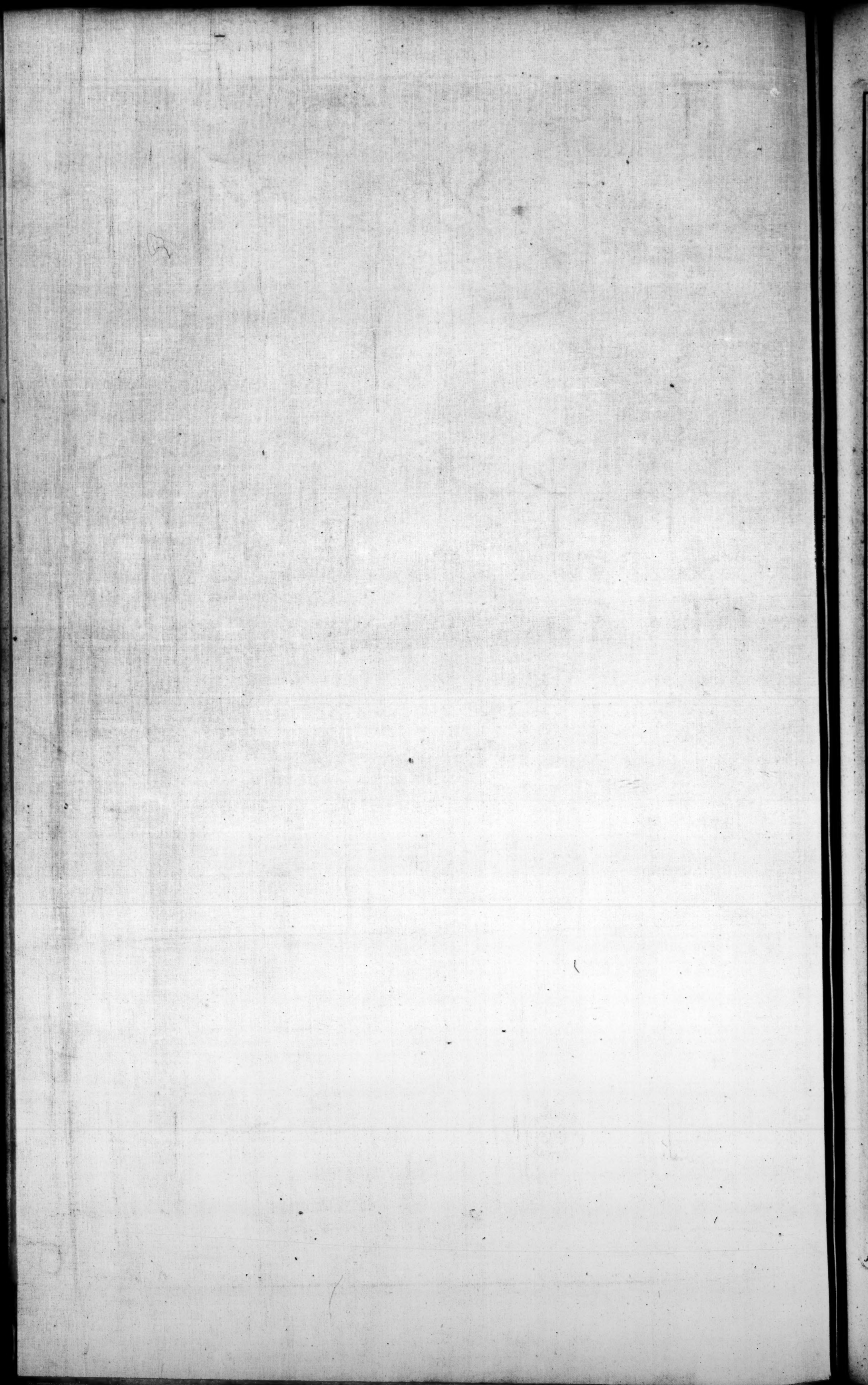






To the Right Hon<sup>ble</sup> the Lady HENRIETTA CAVENDISHE HOLLES  
Countess of OXFORD & Countess MORTIMER  
This Design being made & executed by your Ladyships Special Direction is now humbly  
presented by your Ladyships most Dutyfull & Obedient Servant  
W. Pitts.

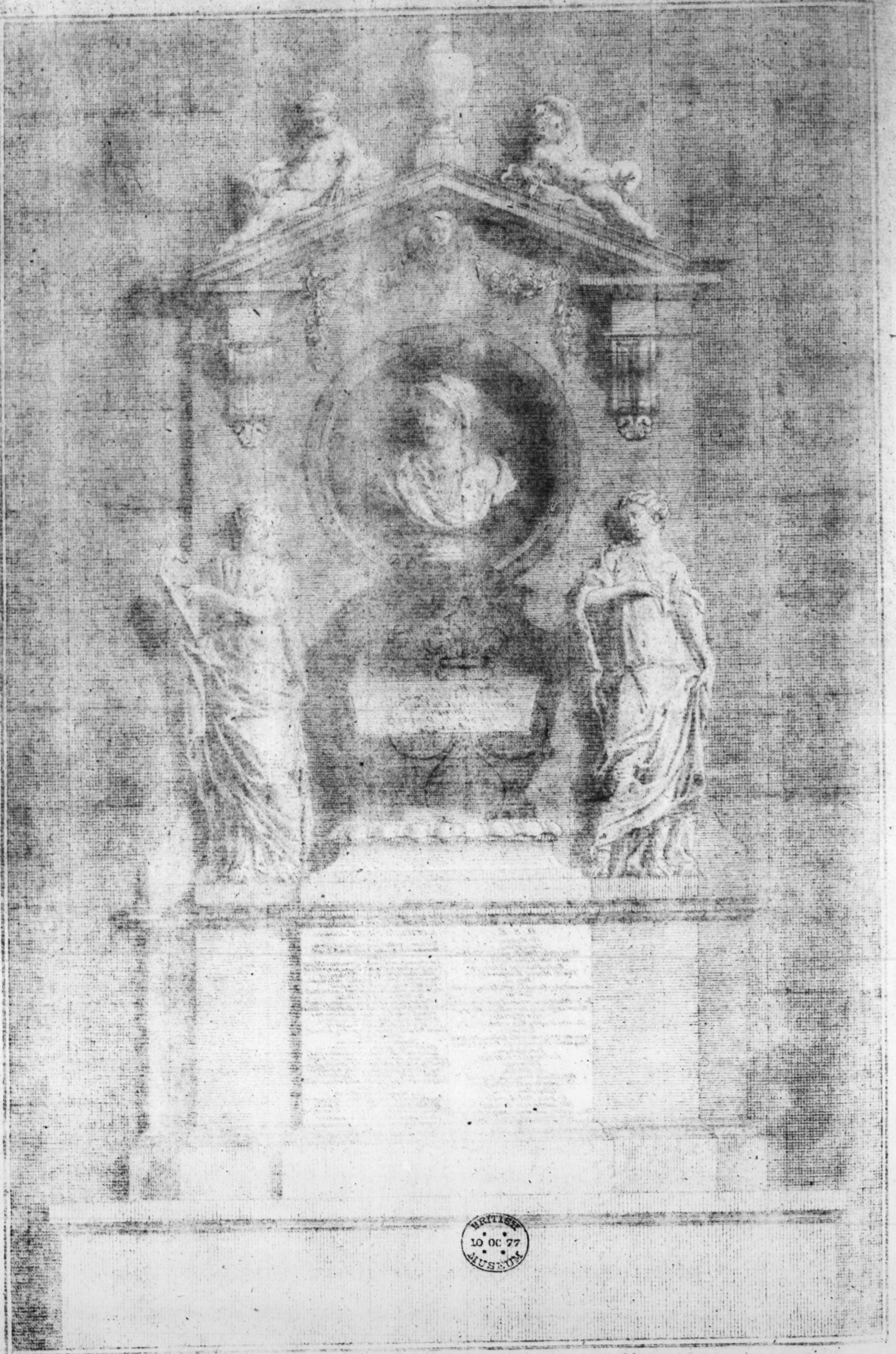






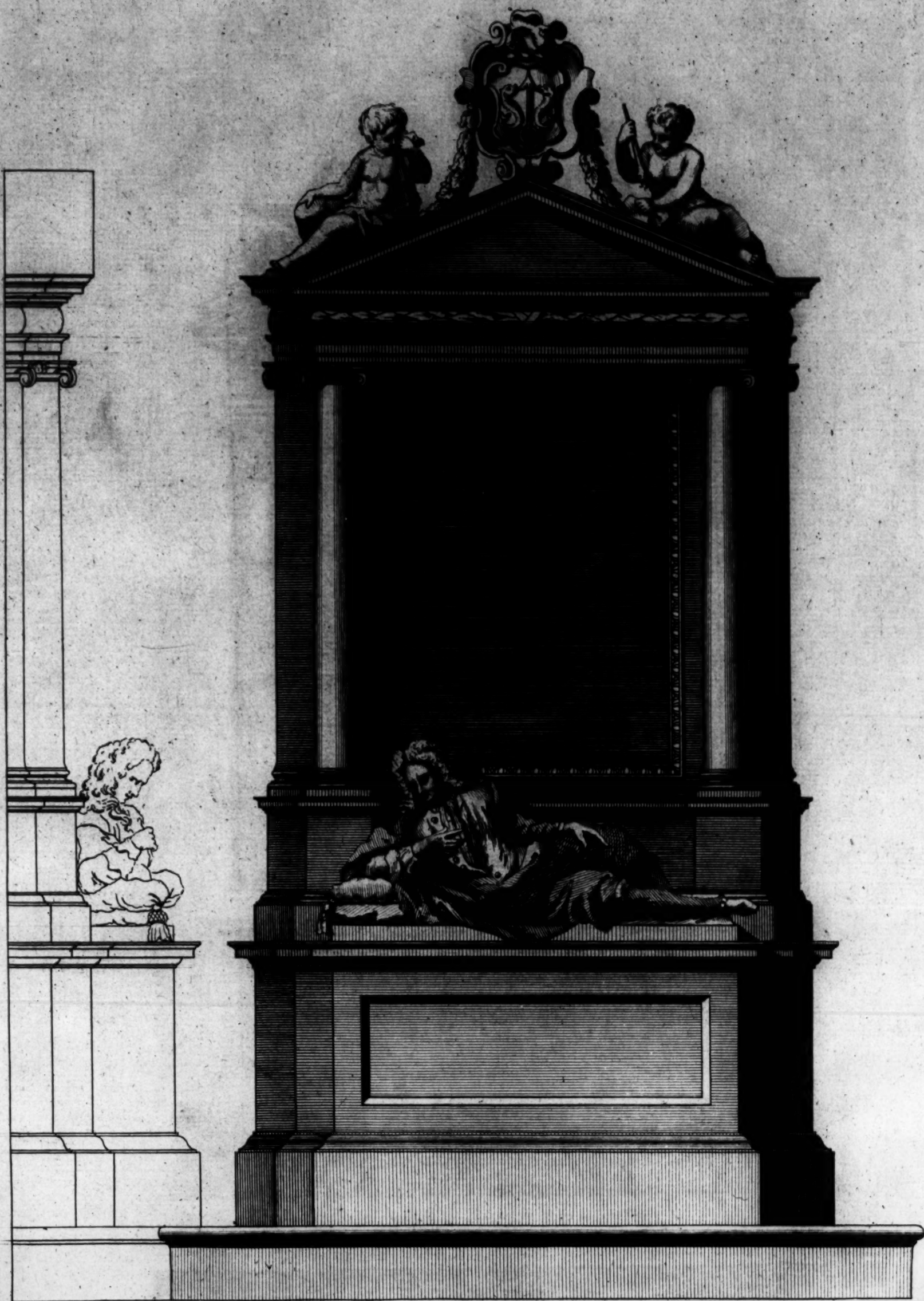






To the Hon. Mr. Edmund Burke, Esq. of Wotton, Wiltshire.  
The Hon. Mr. Burke's Library, Wotton, Wiltshire.



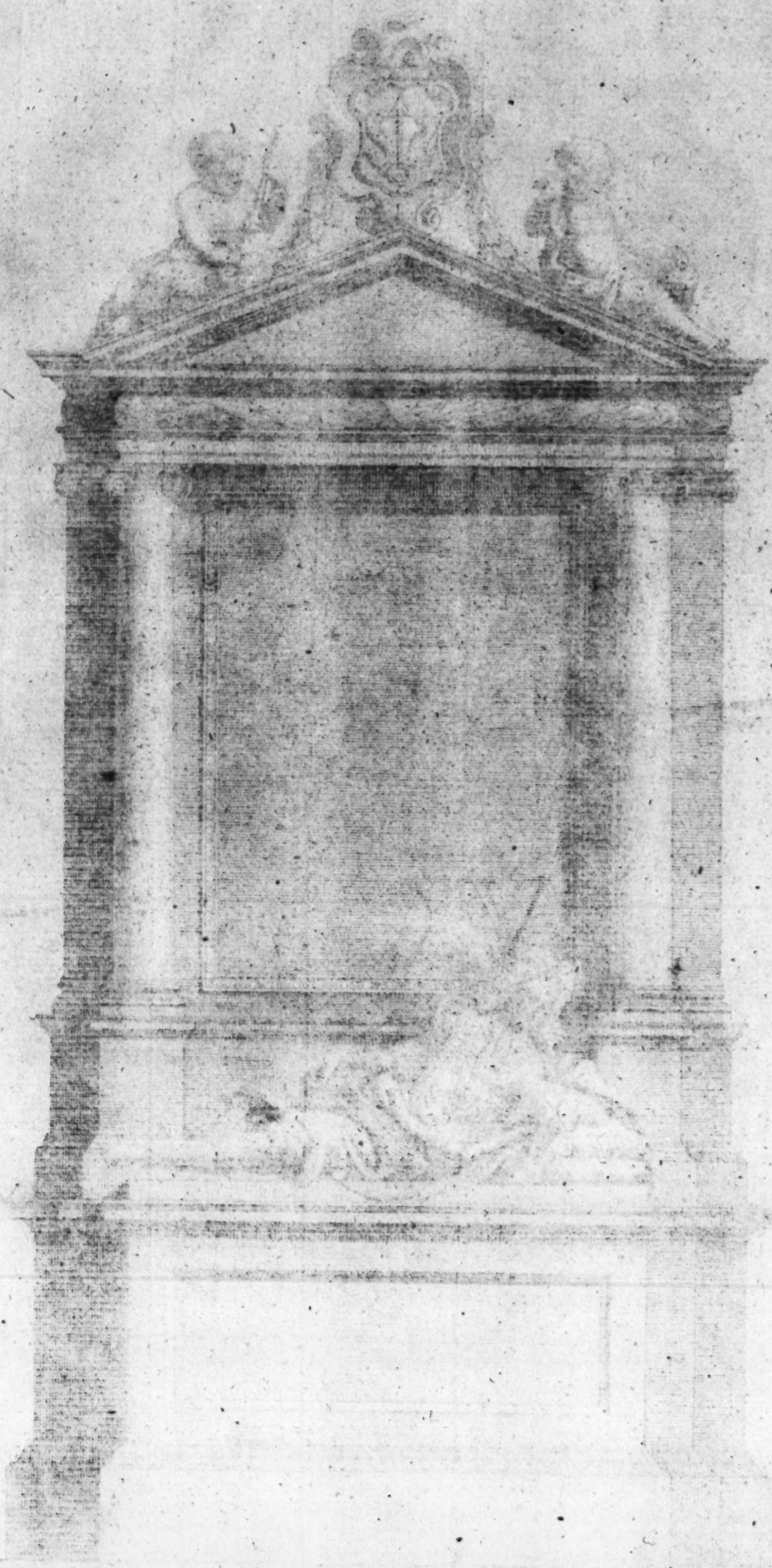


Jacobo Gibbs. Architecto.

J. Harris sculp.

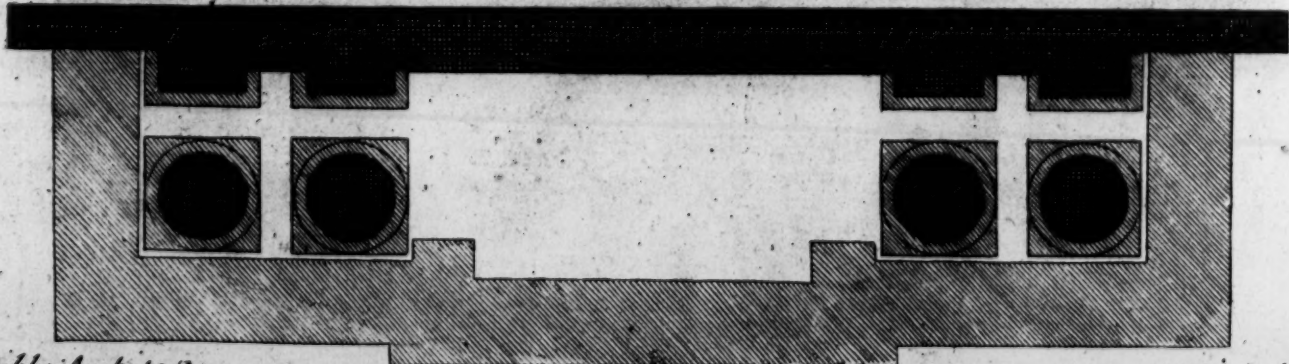
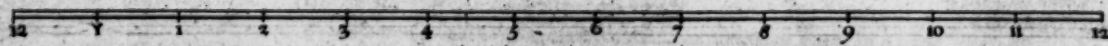
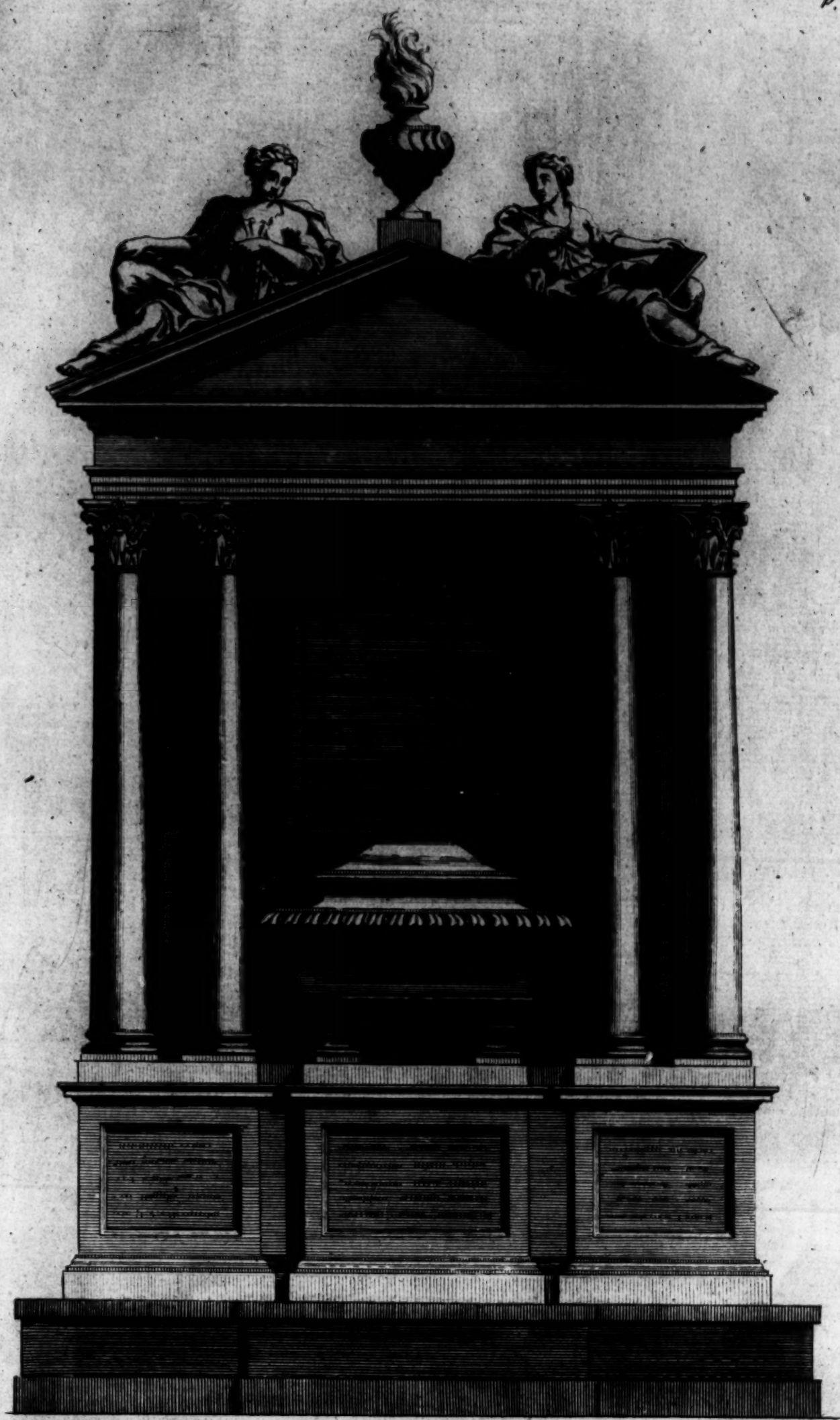


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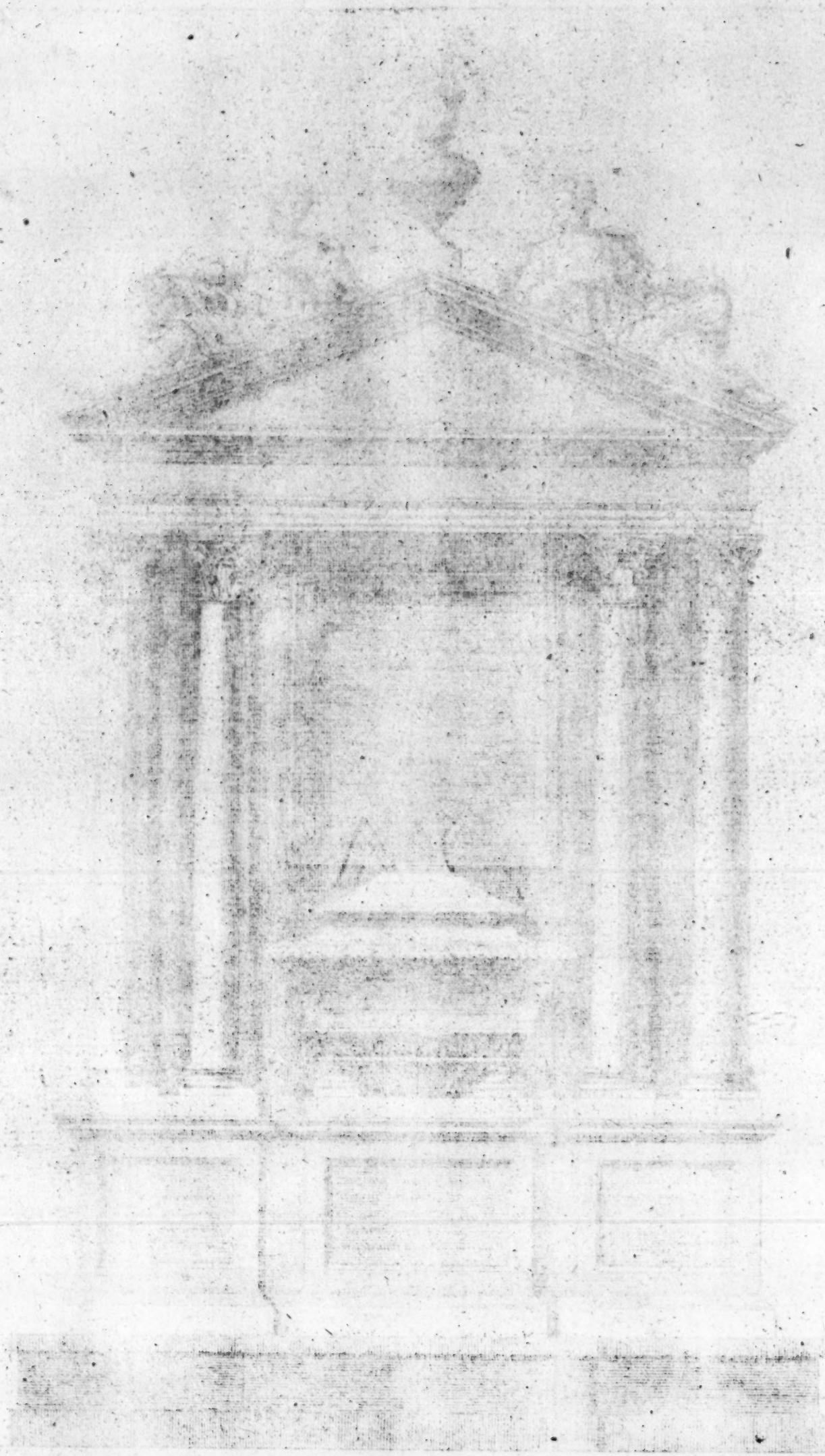




J. Gibbs Architect.

E. Kirkall scul.







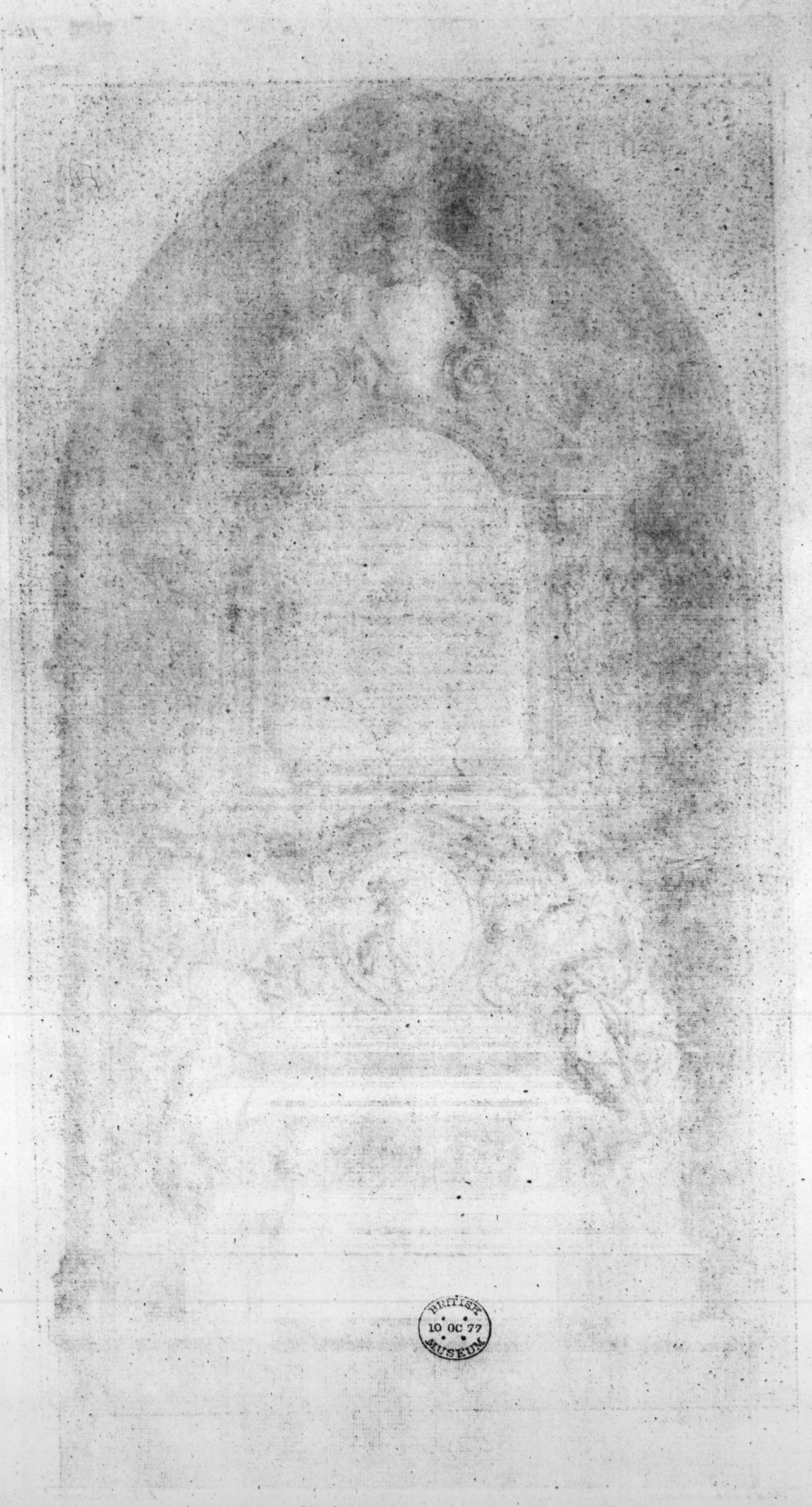


Jacob Gibbs Architect

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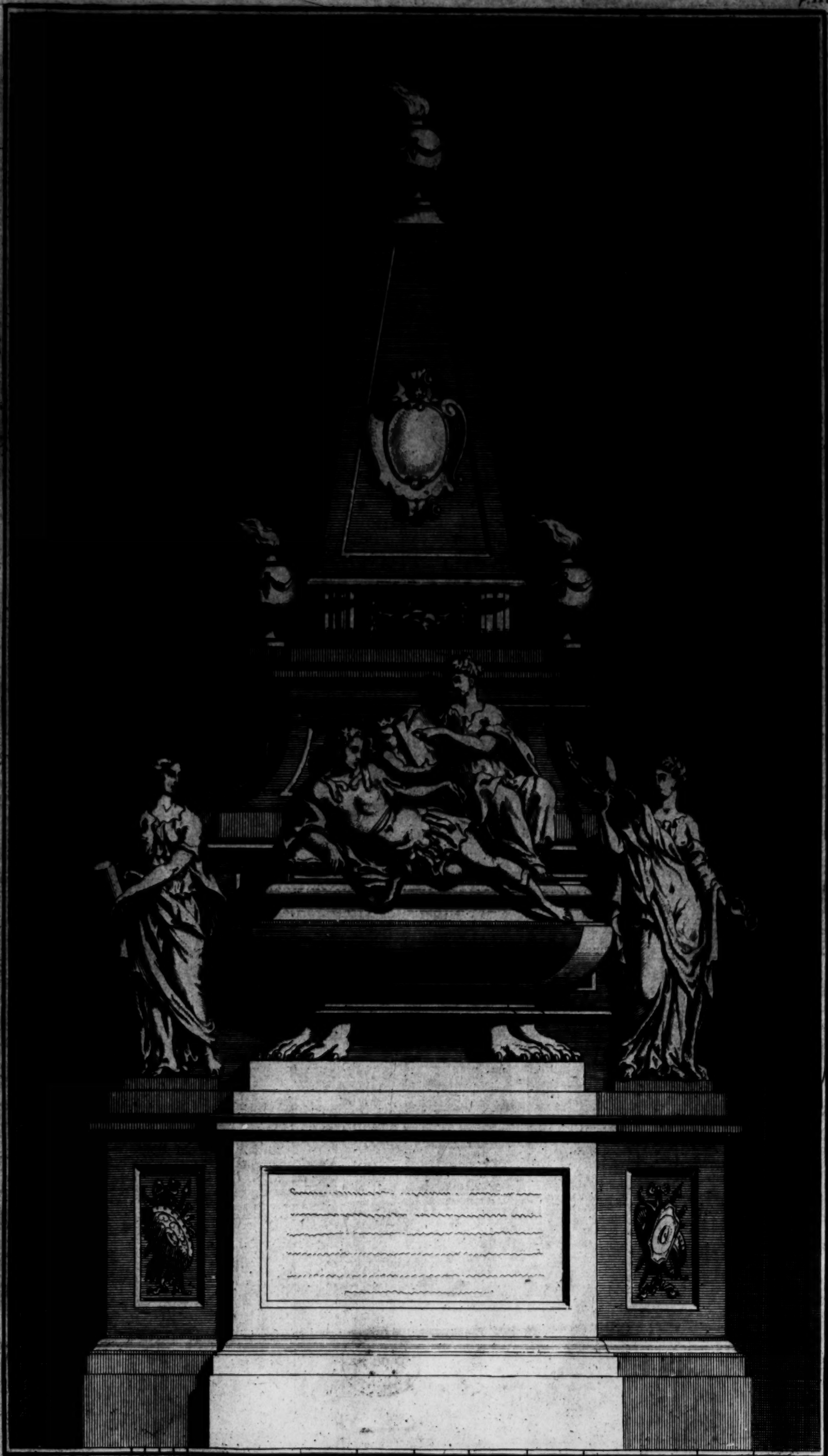
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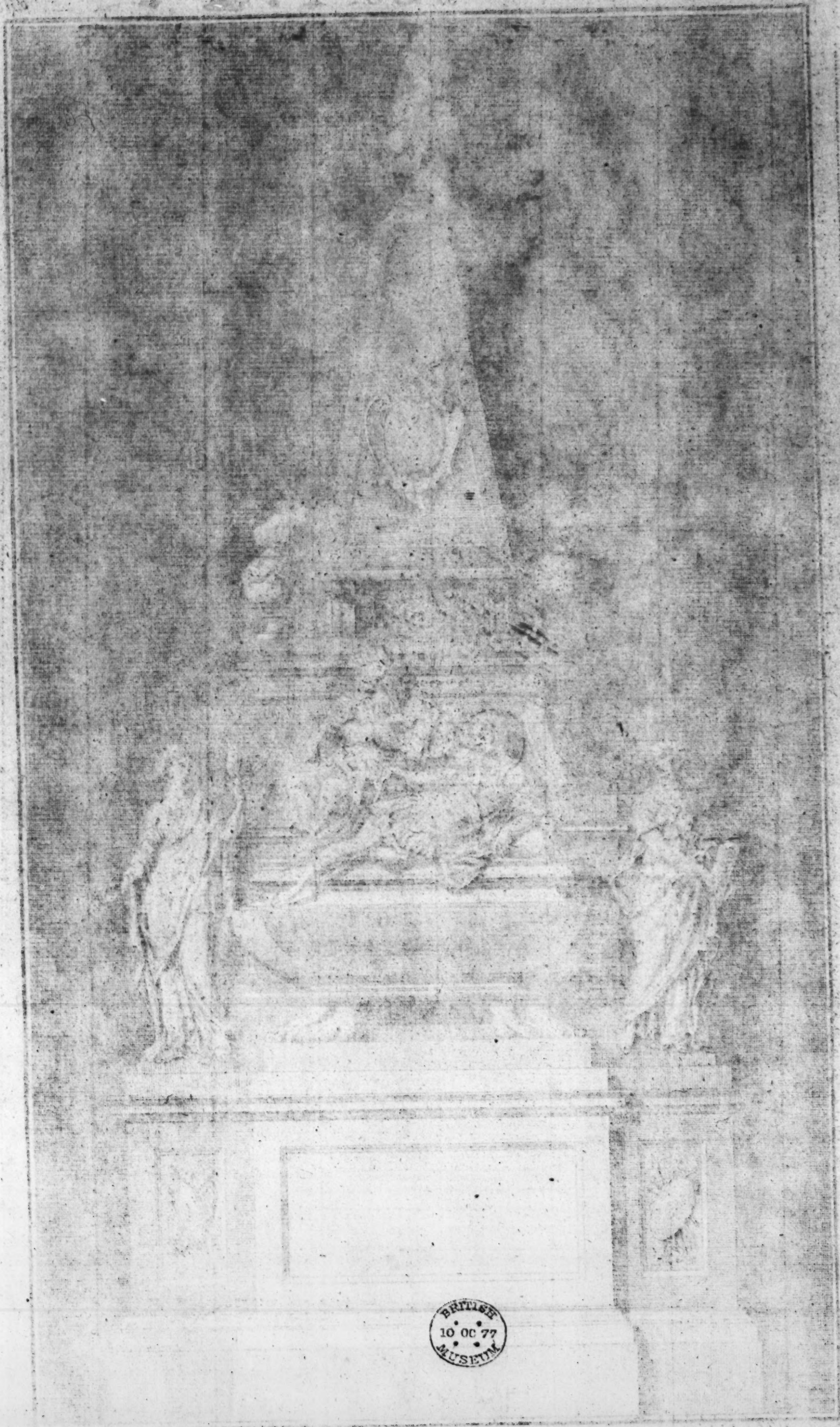




Jacobo Gibbs Architecto

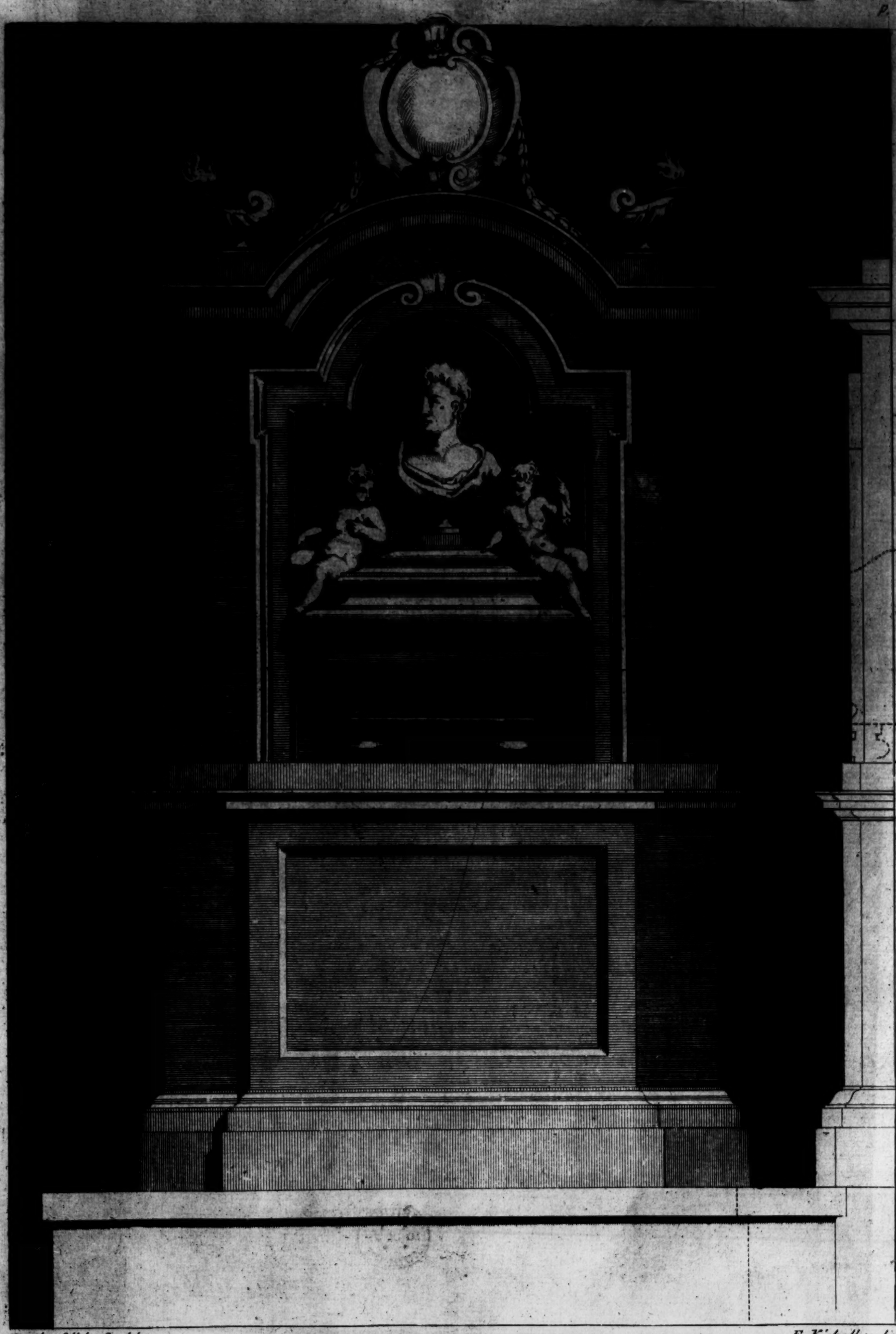
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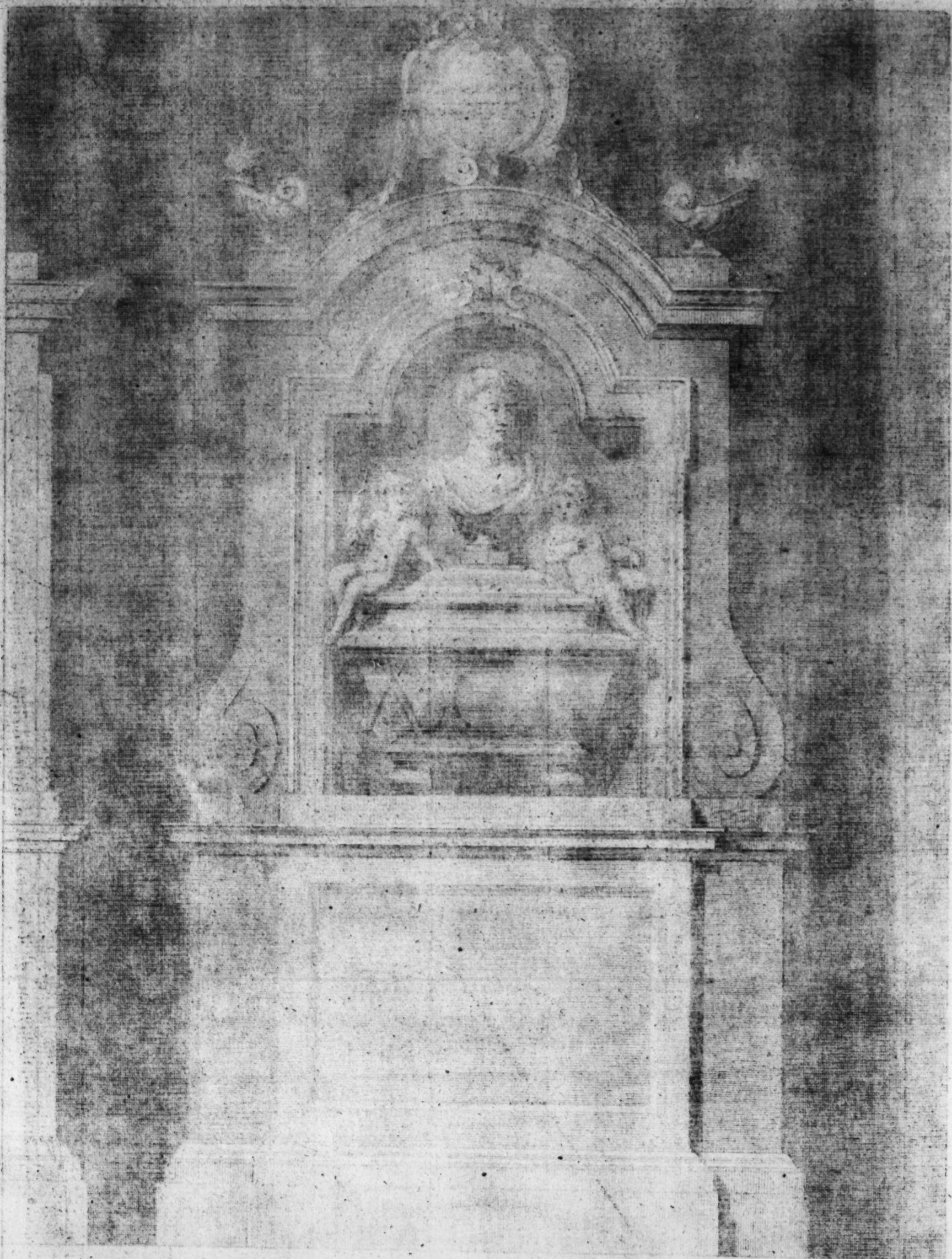


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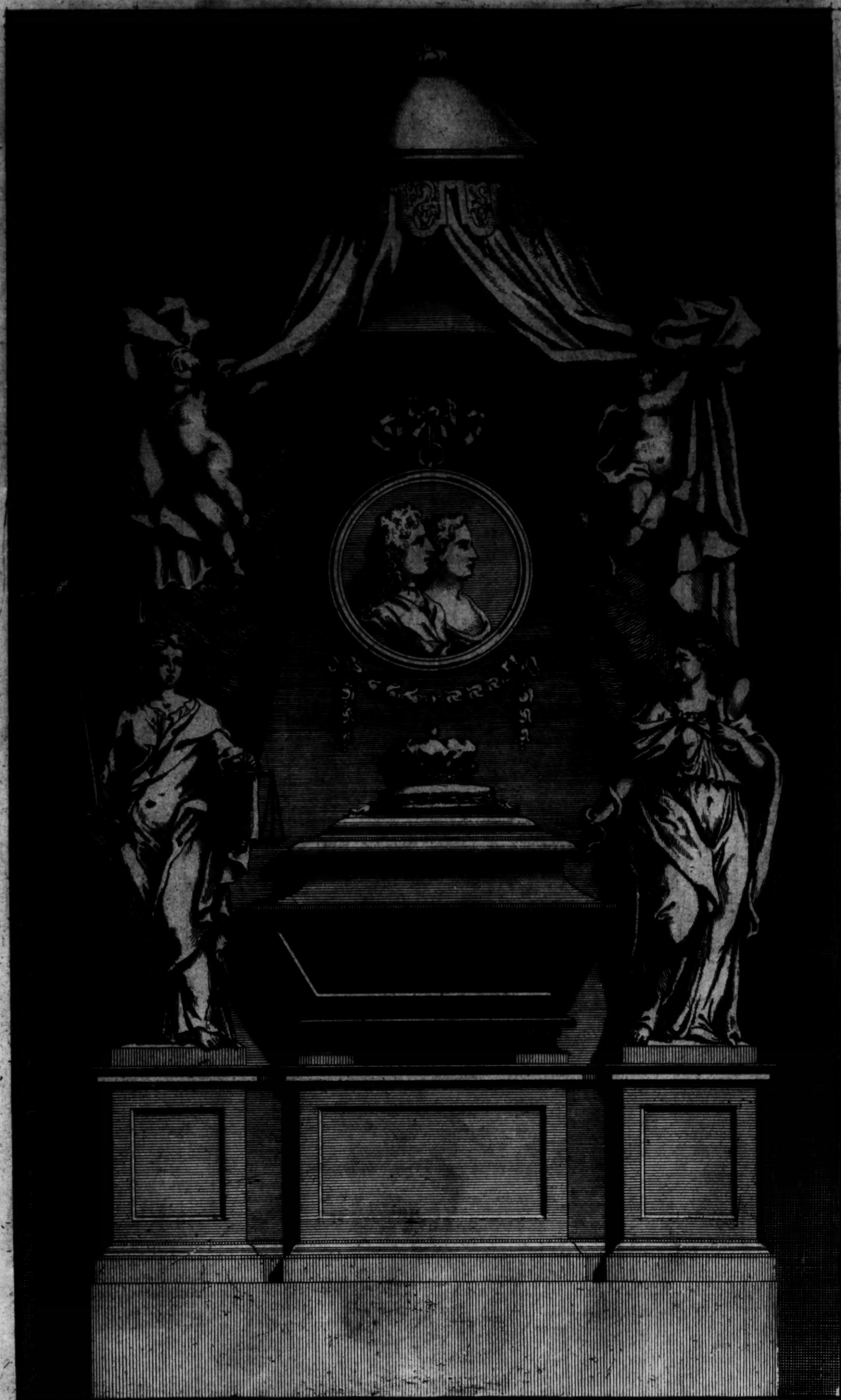






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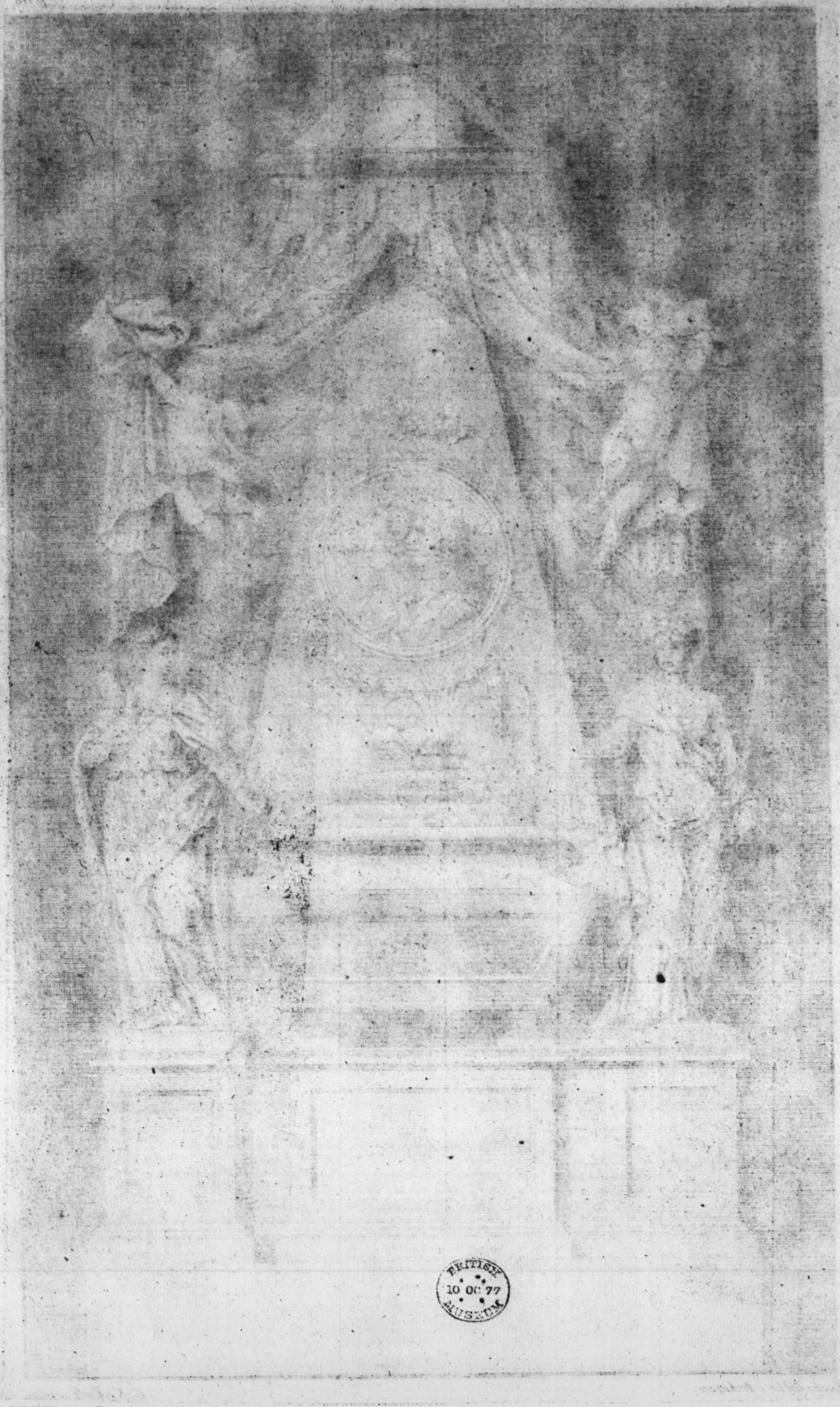




Jacobus Gibbs Architectus.

E. Kirkall sculp.





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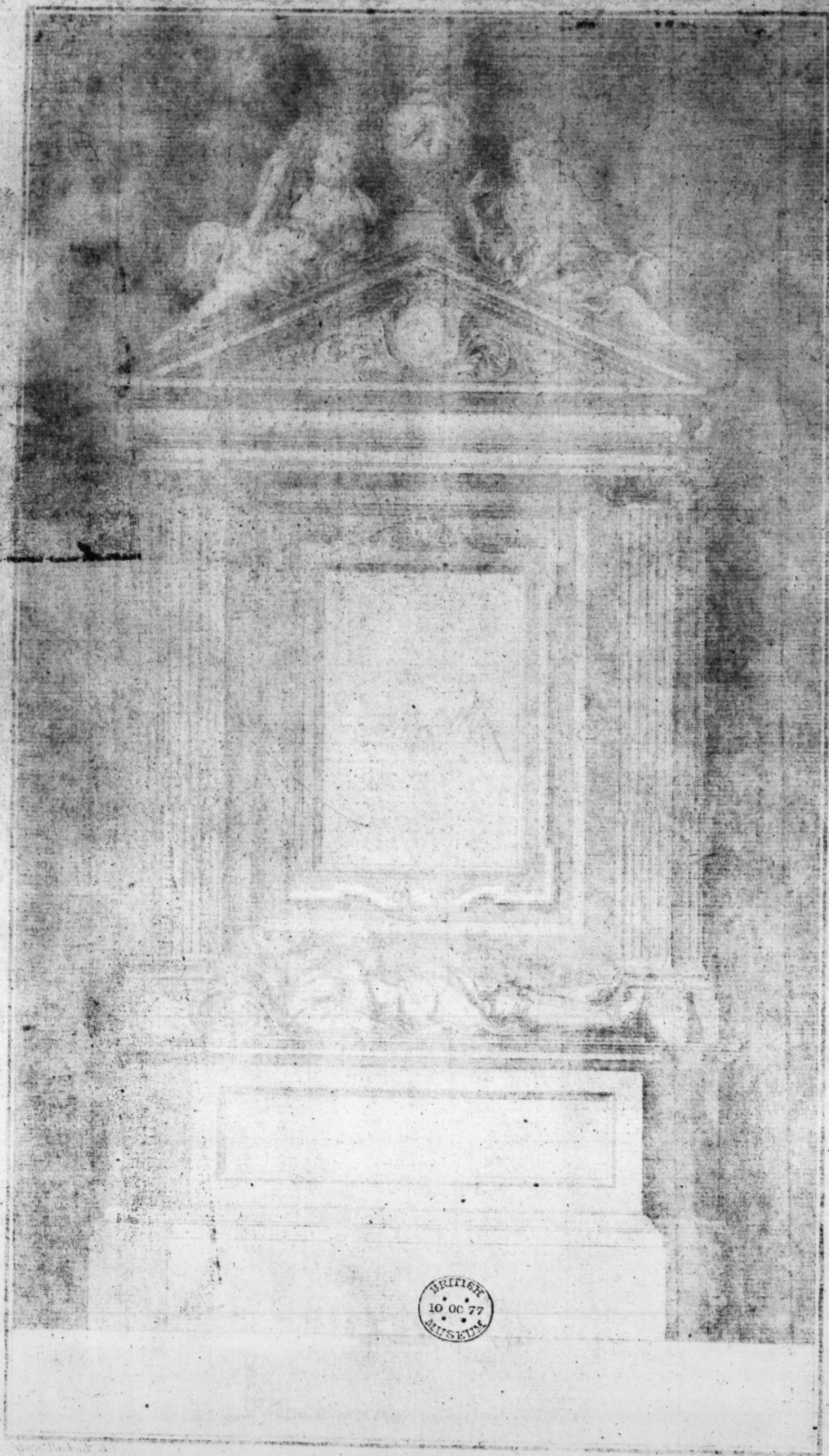




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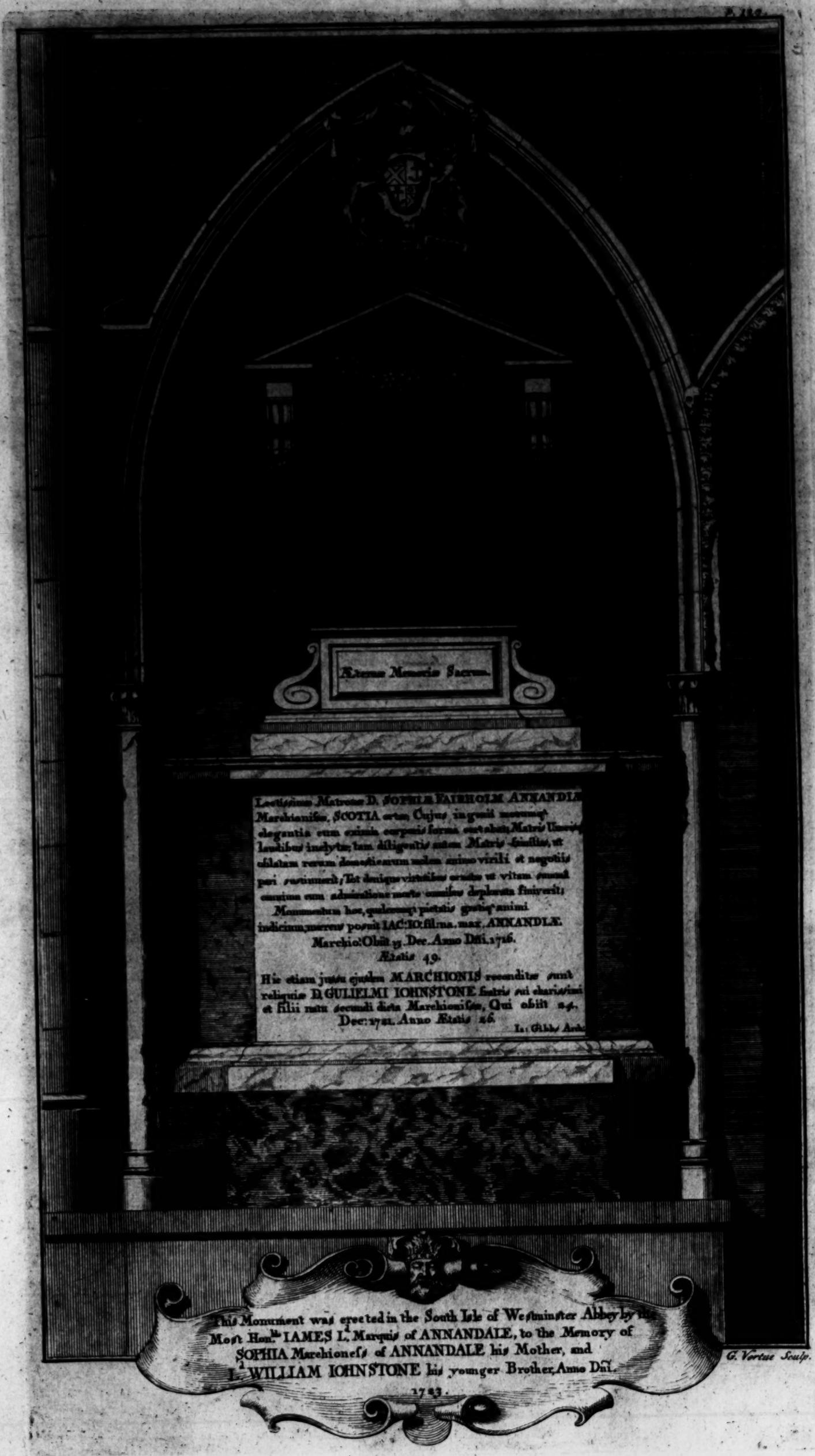
E. Kirkall sculp.





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Aeterna Memoriae Sacrum.

Letissimae Matronae D. SOPHIAE FAIRHOLM ANNANDAE  
Marchionissae, SCOTIAE ortu. Cujus ingenui moresque  
elegantia cum cunctis corporis formae cunctisque, Matris limbo  
laudibus indycta, tam diligenter autem Matris studio, et  
oblatam rebus domesticarum molae animo virili et negotiis  
pari sustinuerit, ut denique virtutibus ornata et vitam suam  
cunctis cum admiratione morte omnes deplora finierit.  
Munusculum hoc, quodcumque pietatis gestus animi  
indicium, meritis posuit IACOBUS filius. MAR. ANNANDAE.  
Marchio: Obiit 13. Dec. Anno Dñi. 1716.  
Aetatis 49.

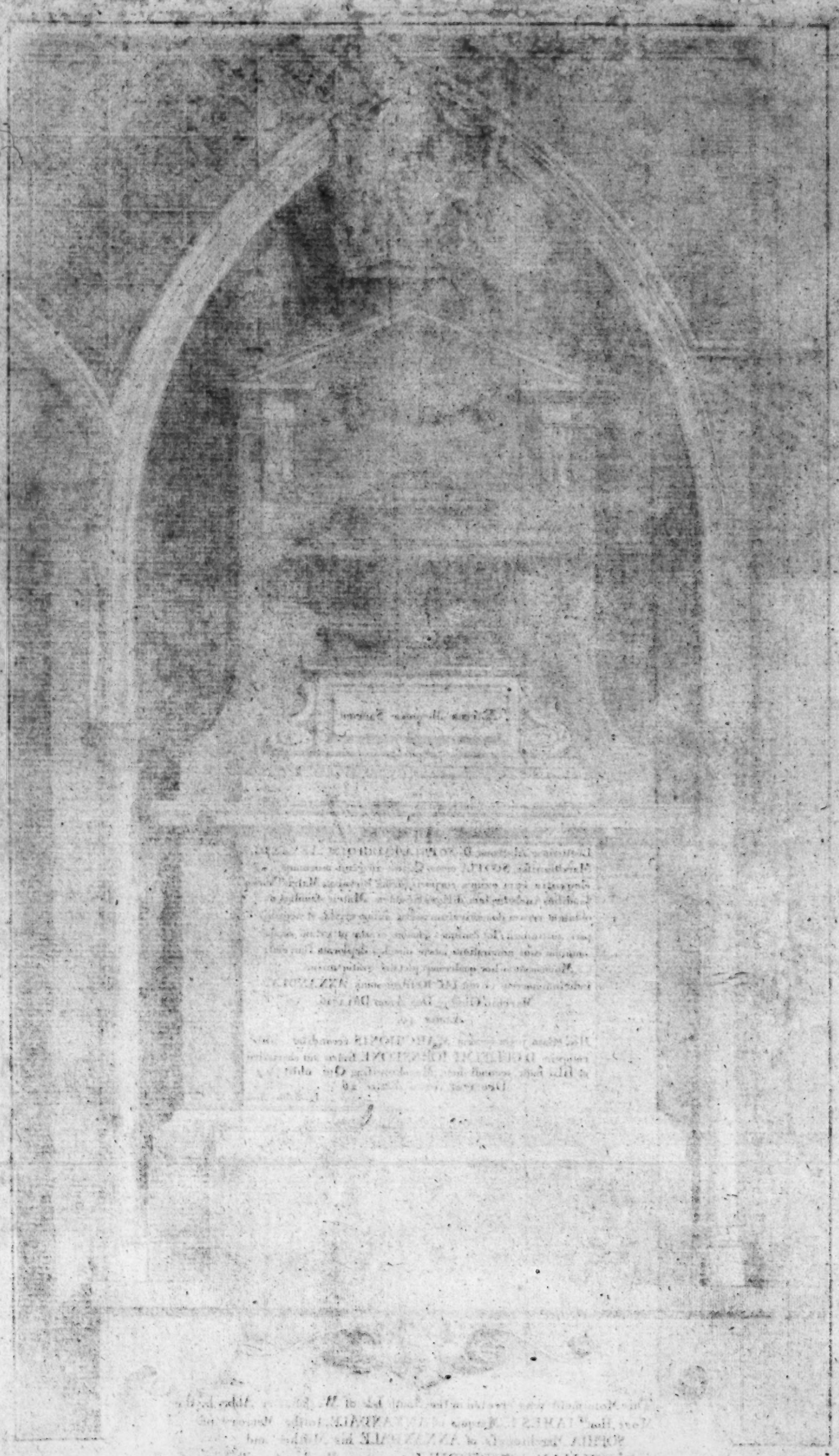
Hic etiam juxta ejusdem MARCHIONIS reconditis sunt  
reliquiae D. GULIELMI JOHNSTONE fratris sui charissimi  
et filii matris secundae dictae Marchionissae. Qui obiit a. 4.  
Dec. 1721. Anno Aetatis 26.

L. Gibb. Arch.

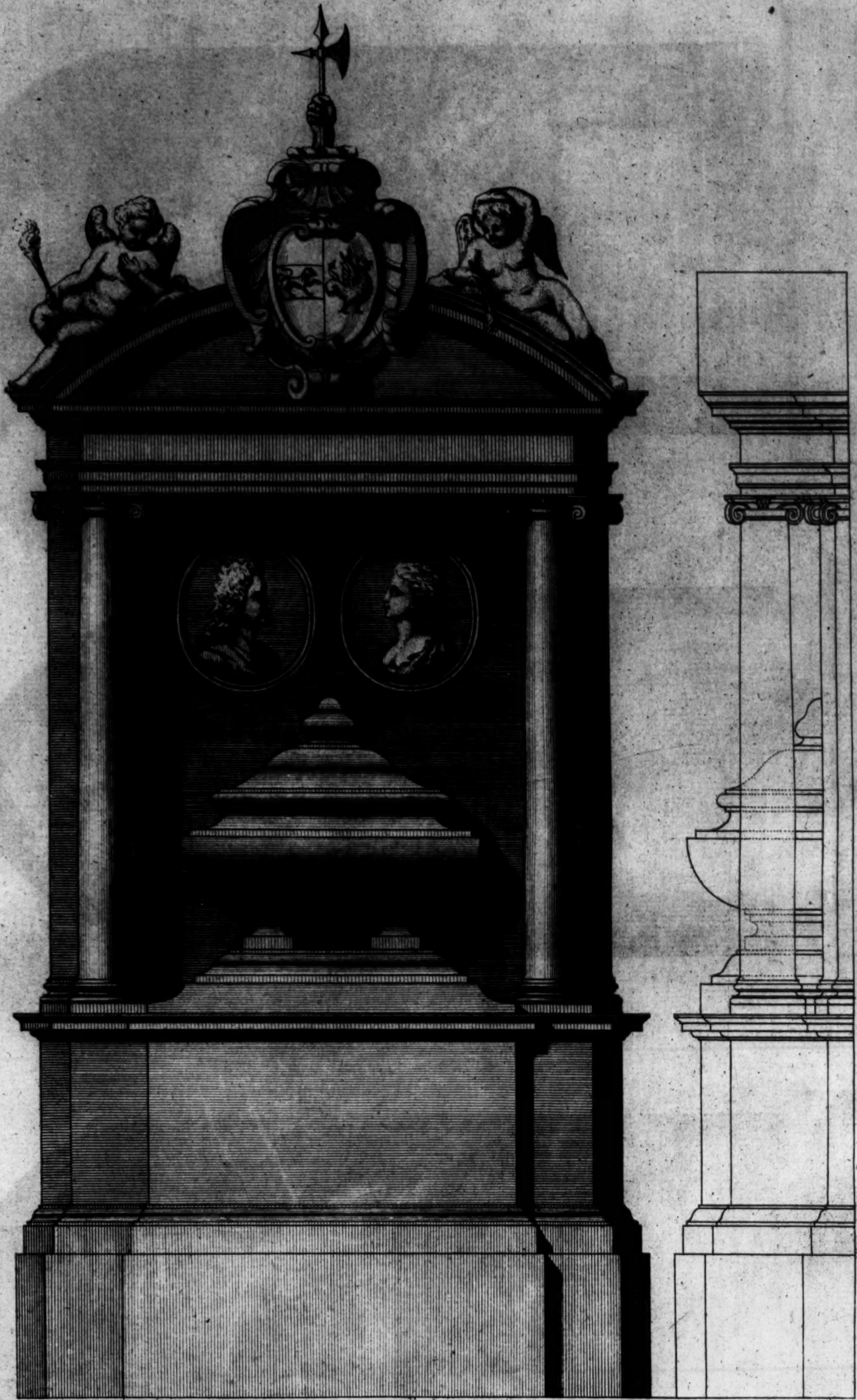
This Monument was erected in the South Isle of Westminster Abbey by the  
Most Hon.<sup>ble</sup> JAMES L. Marquis of ANNANDALE, to the Memory of  
SOPHIA Marchioness of ANNANDALE his Mother, and  
WILLIAM JOHNSTONE his younger Brother, Anno Dñi.

G. Vertue Sculp.





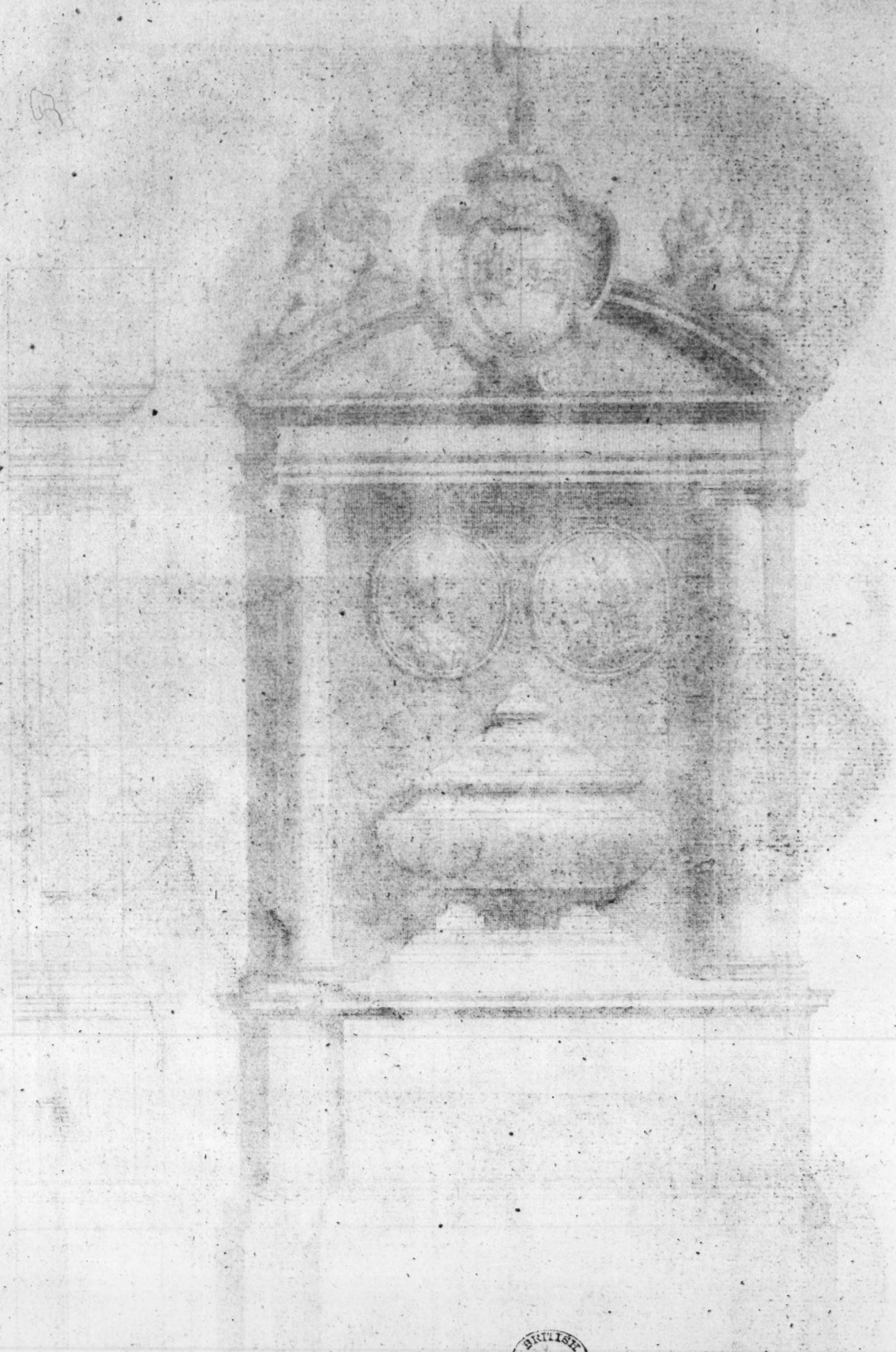




Jacobo Gibbs Architect.

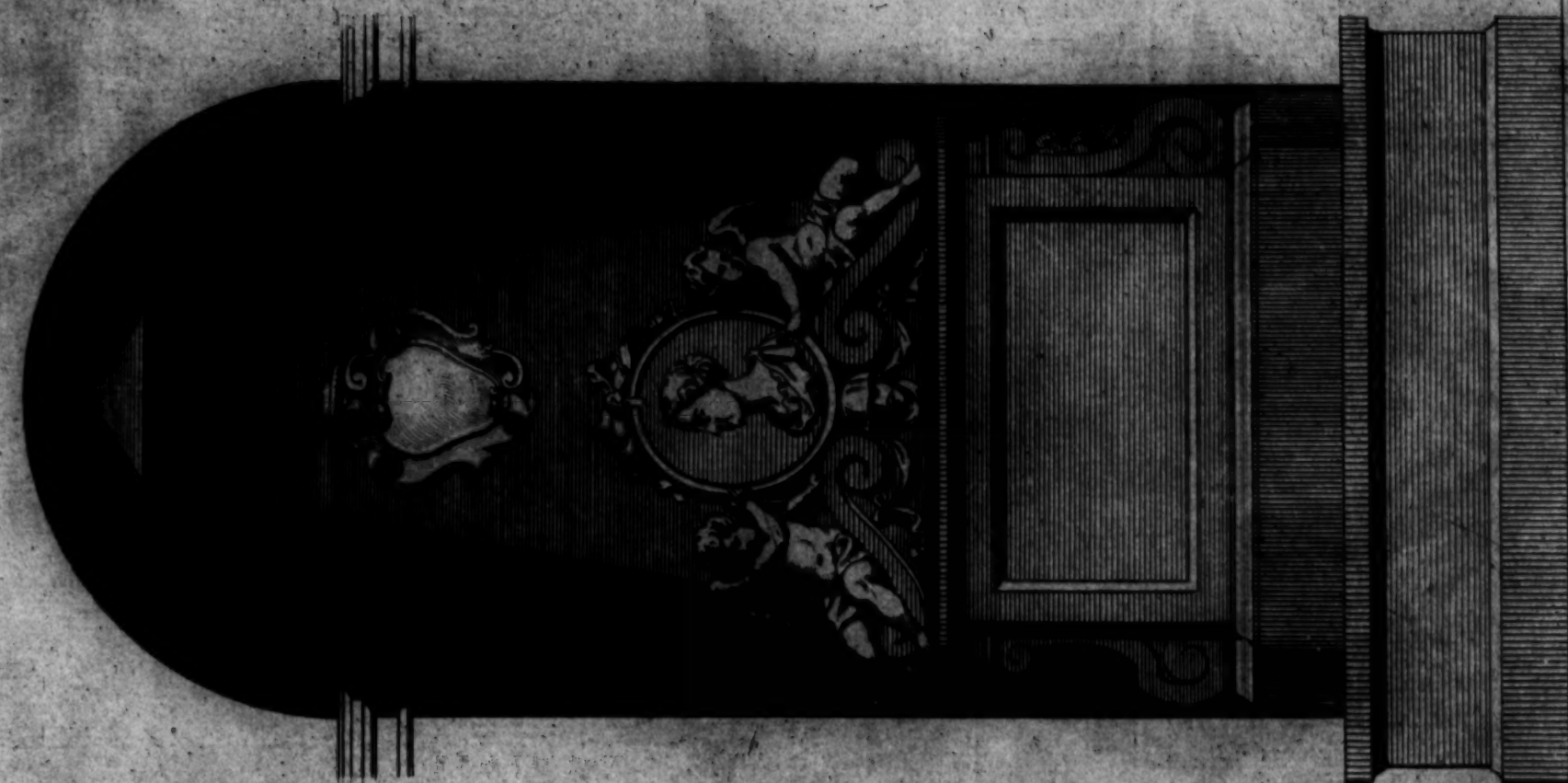
J. Harris. Sulp.



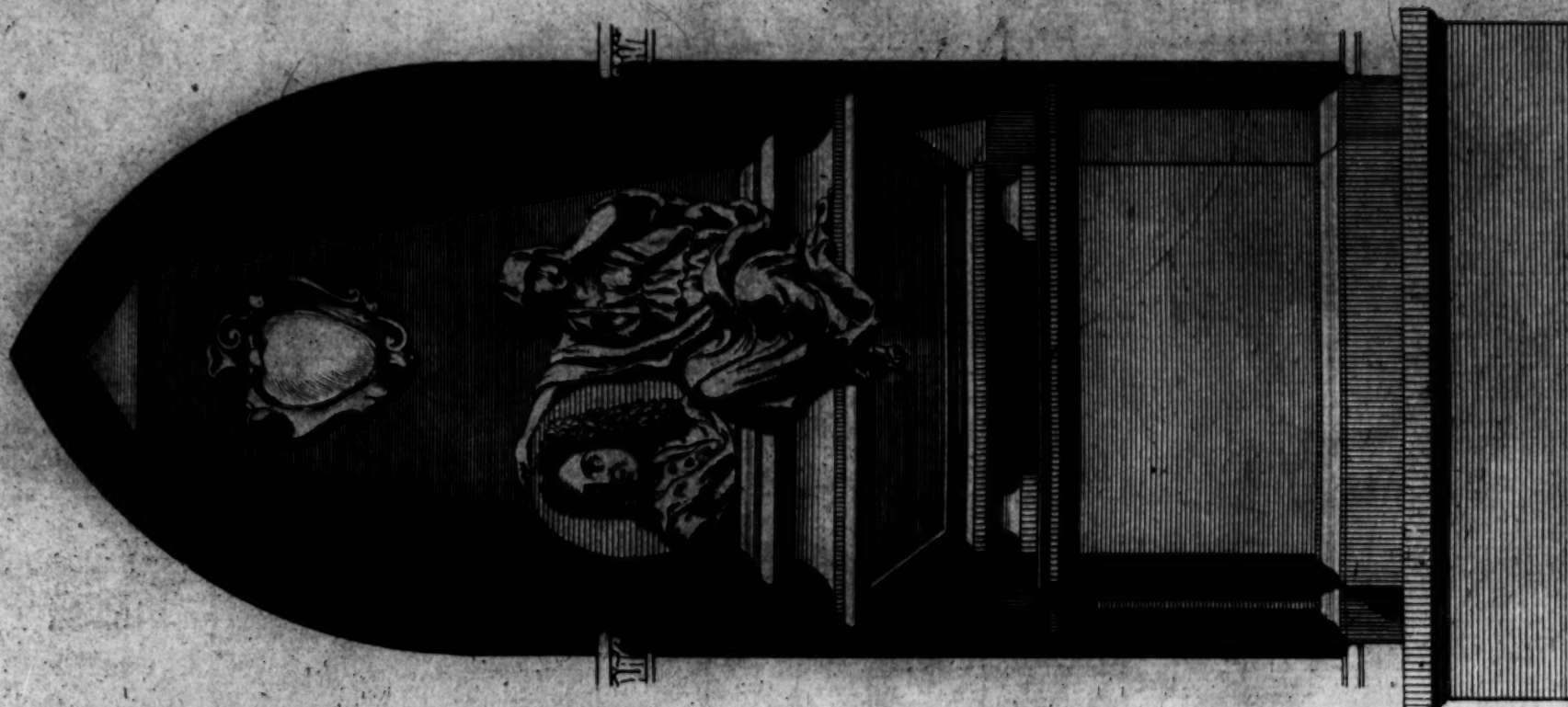


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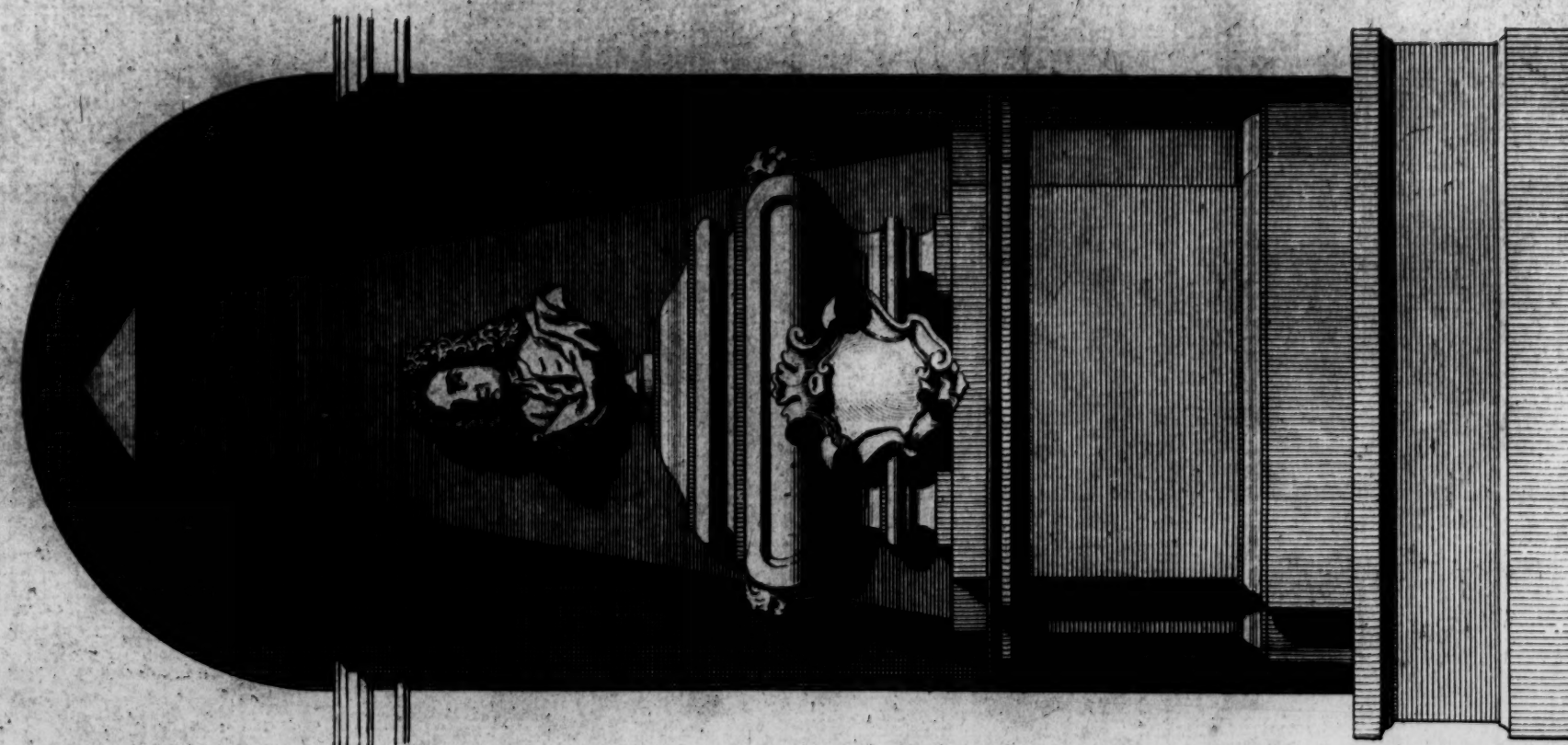




J. Kirkall sculp.

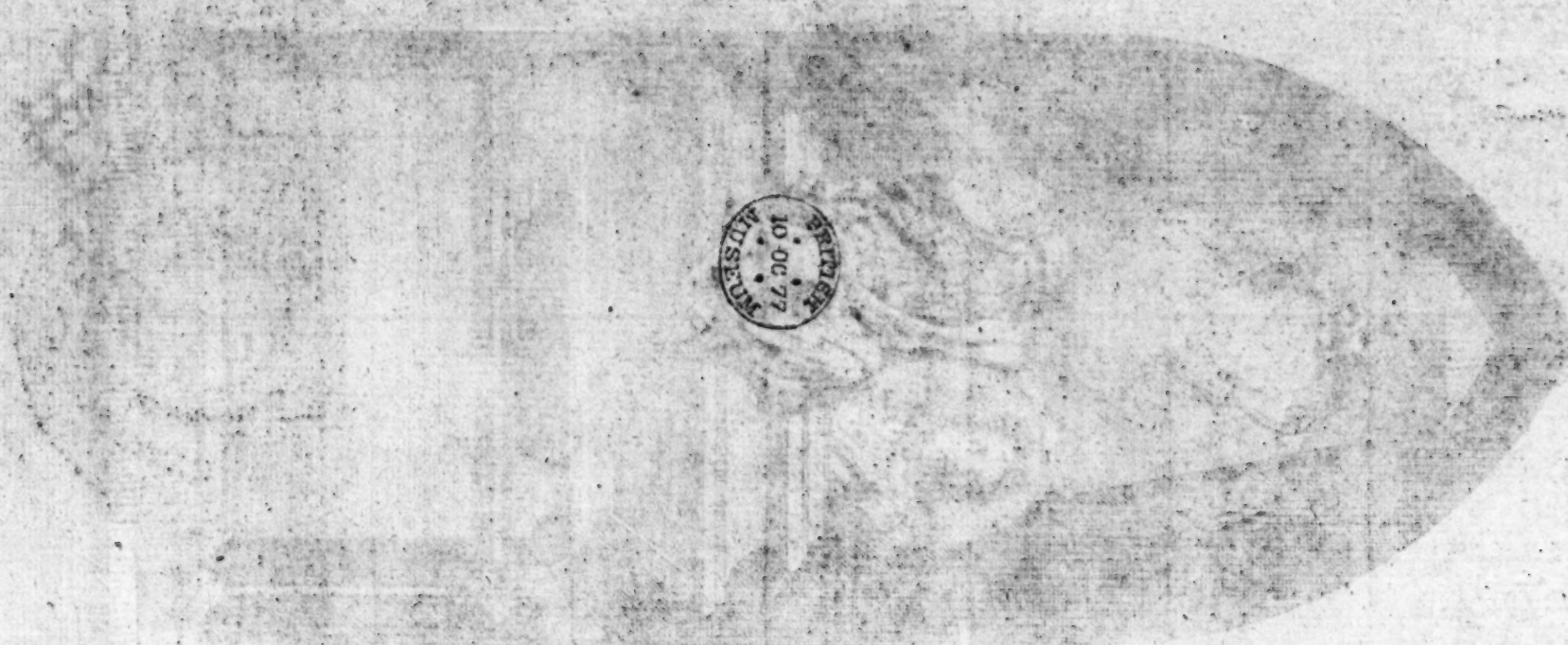
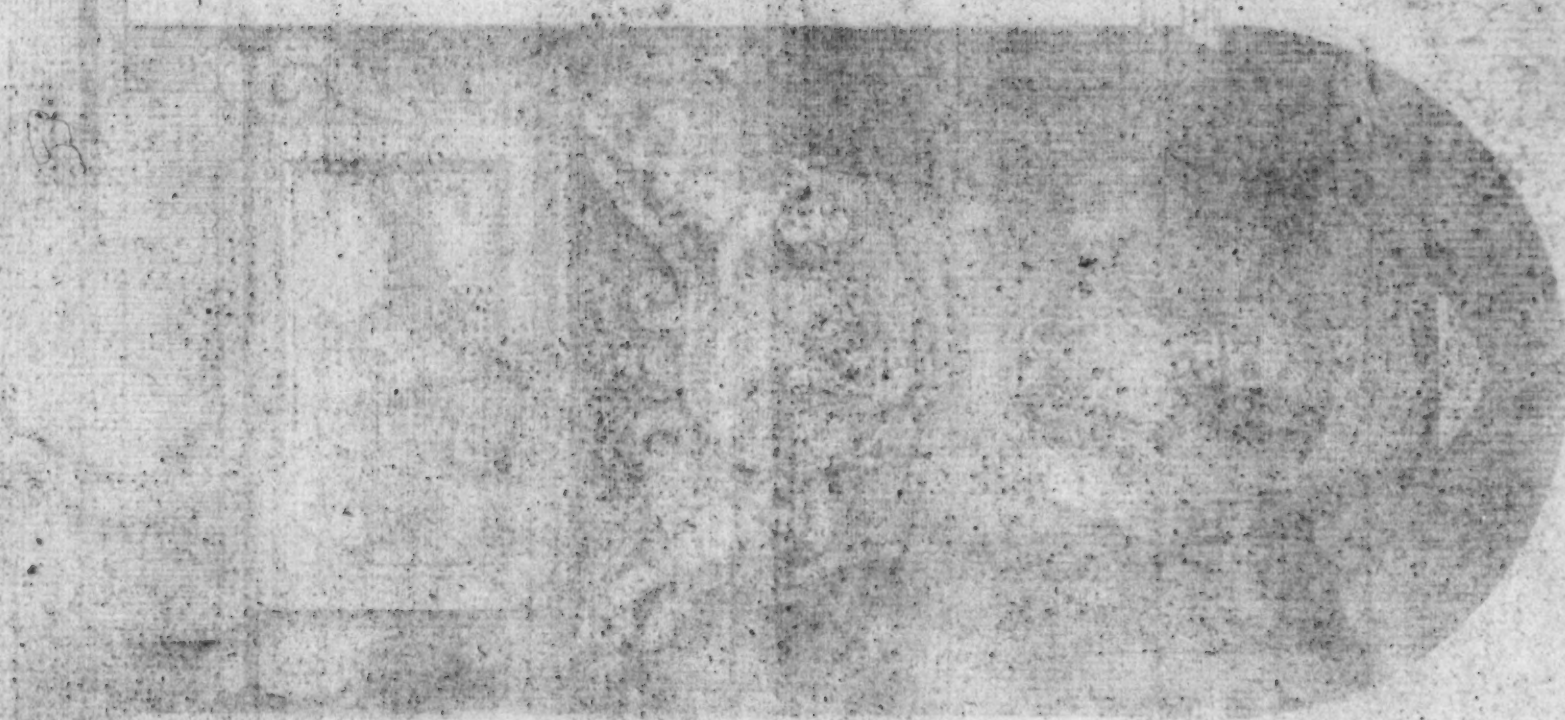


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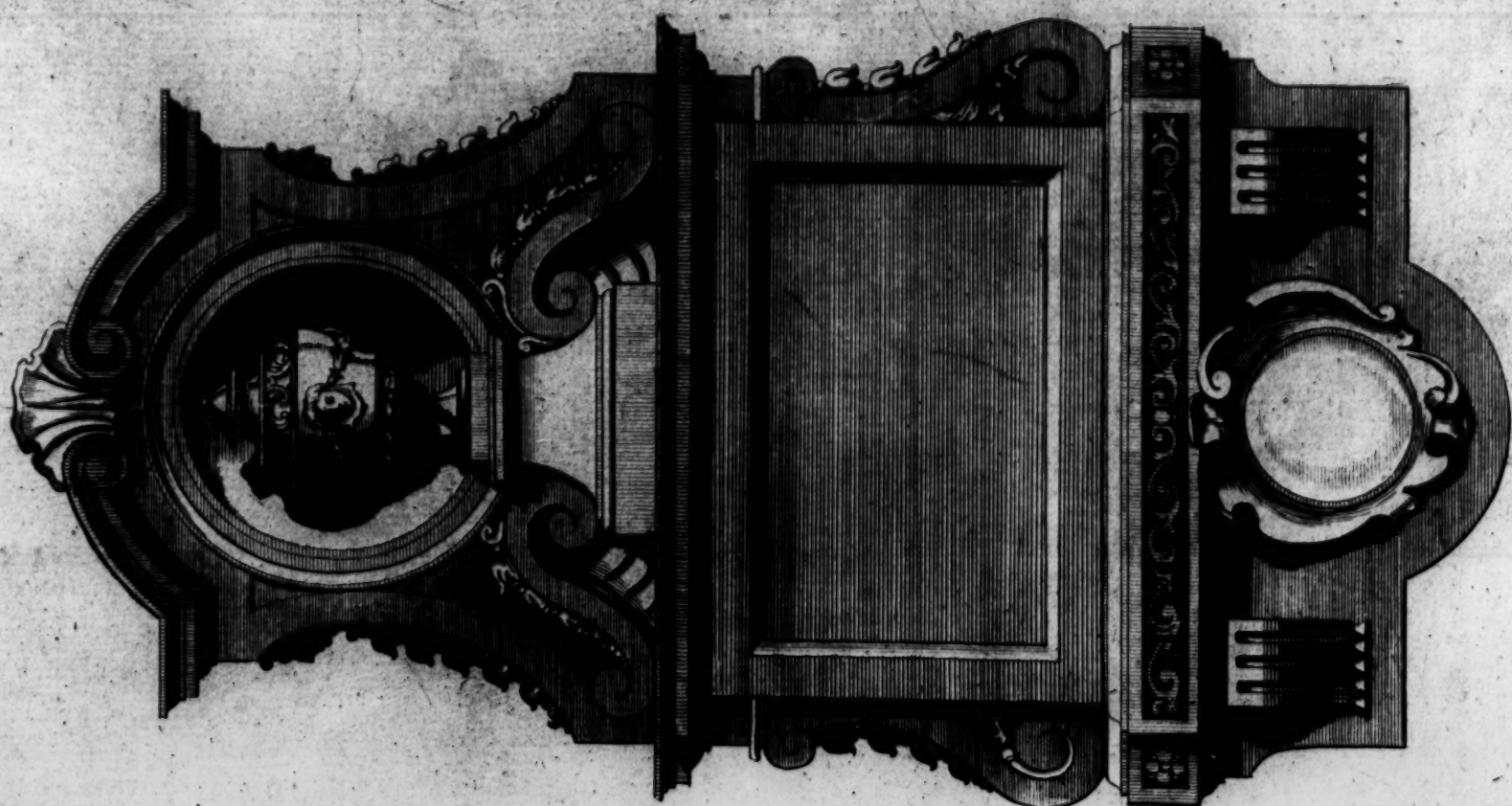
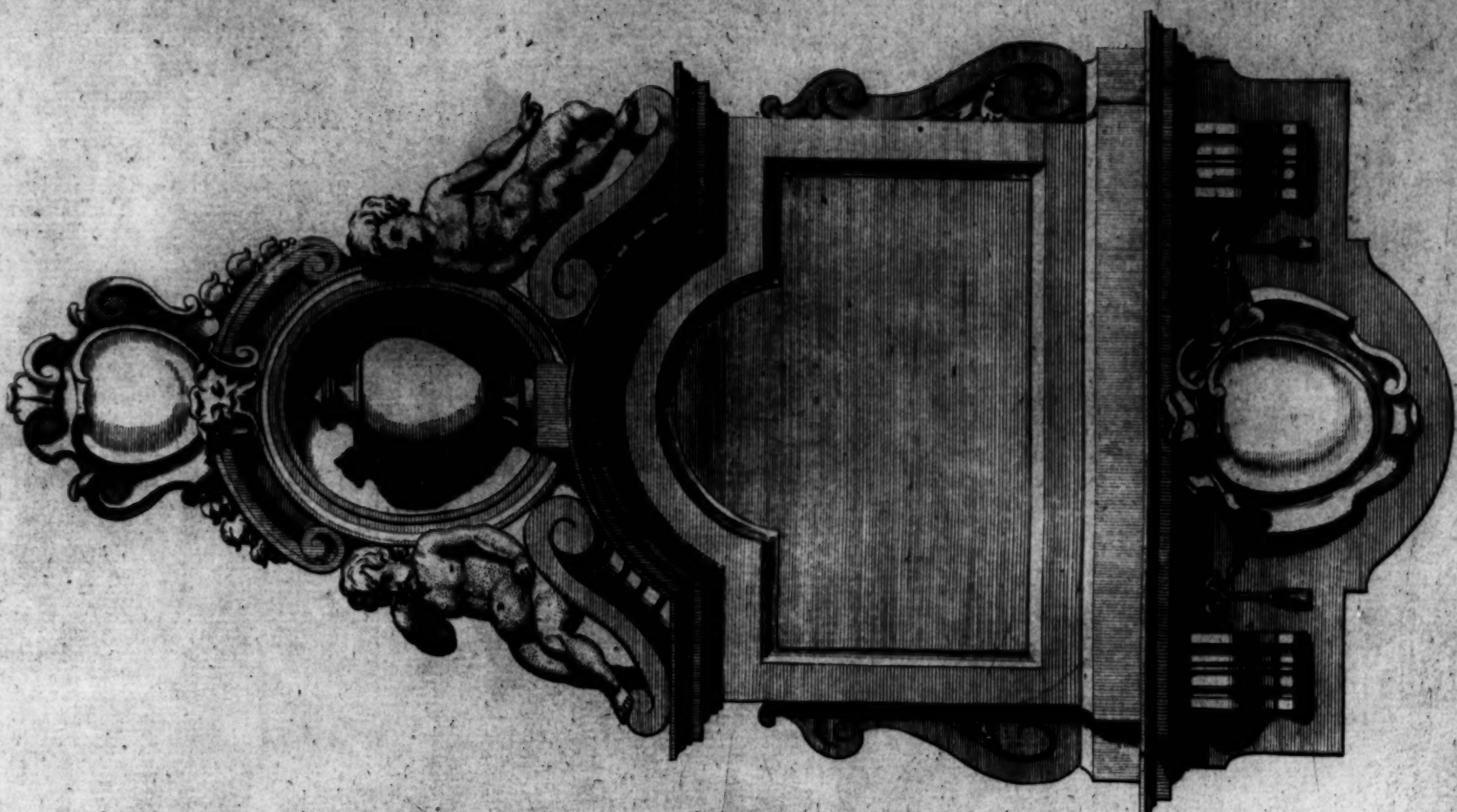
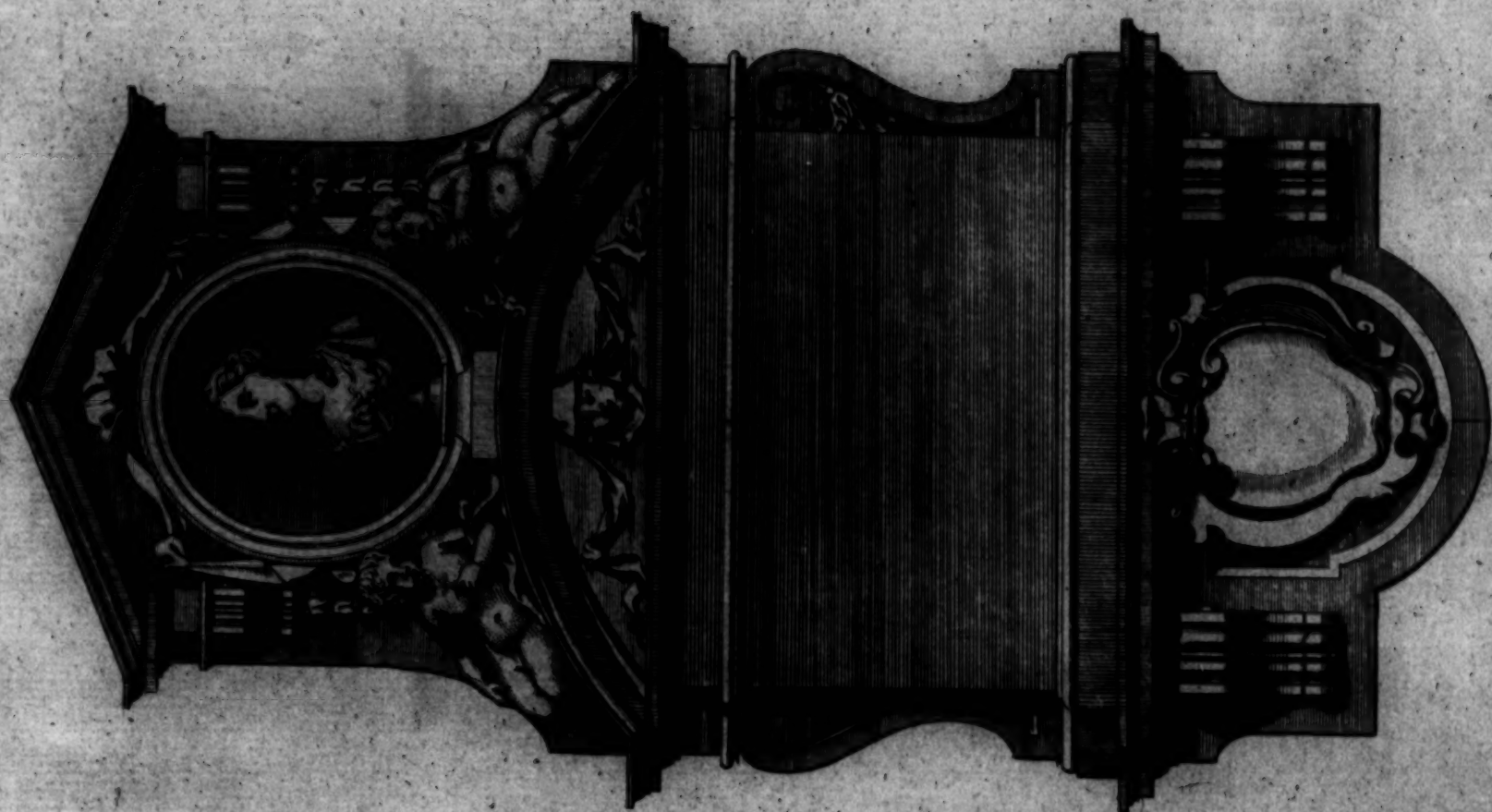


Jacobus Gibbs Architect

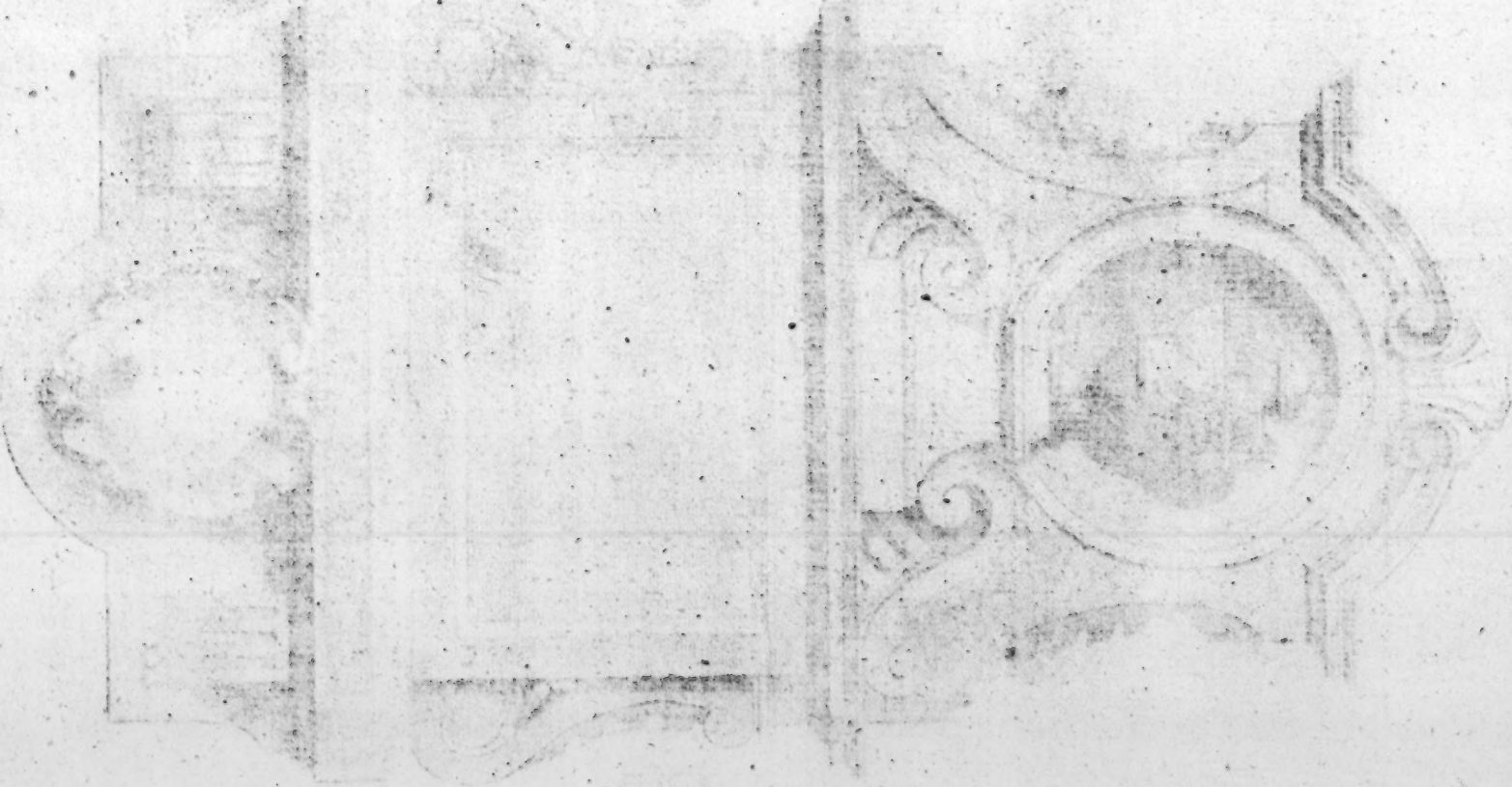
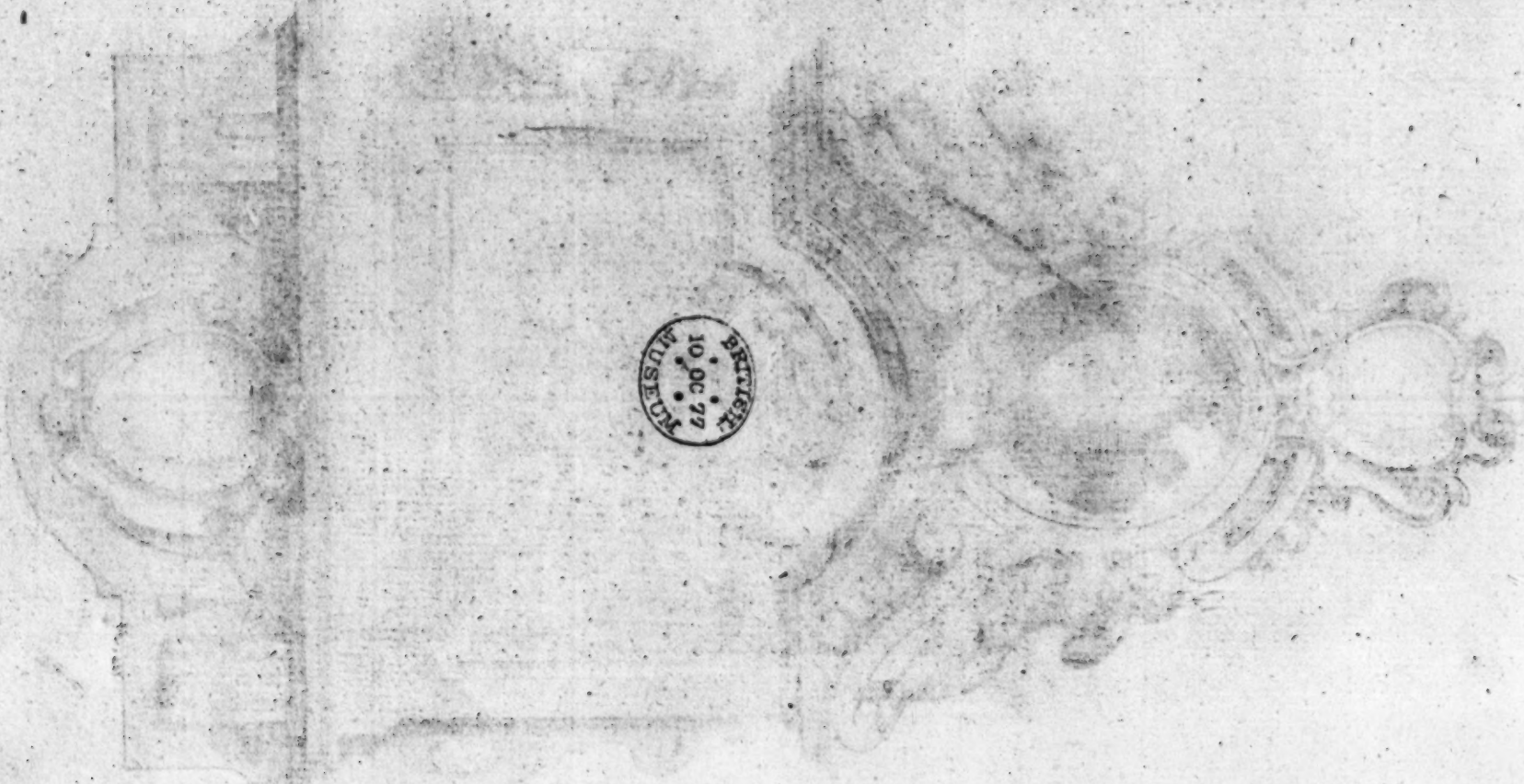
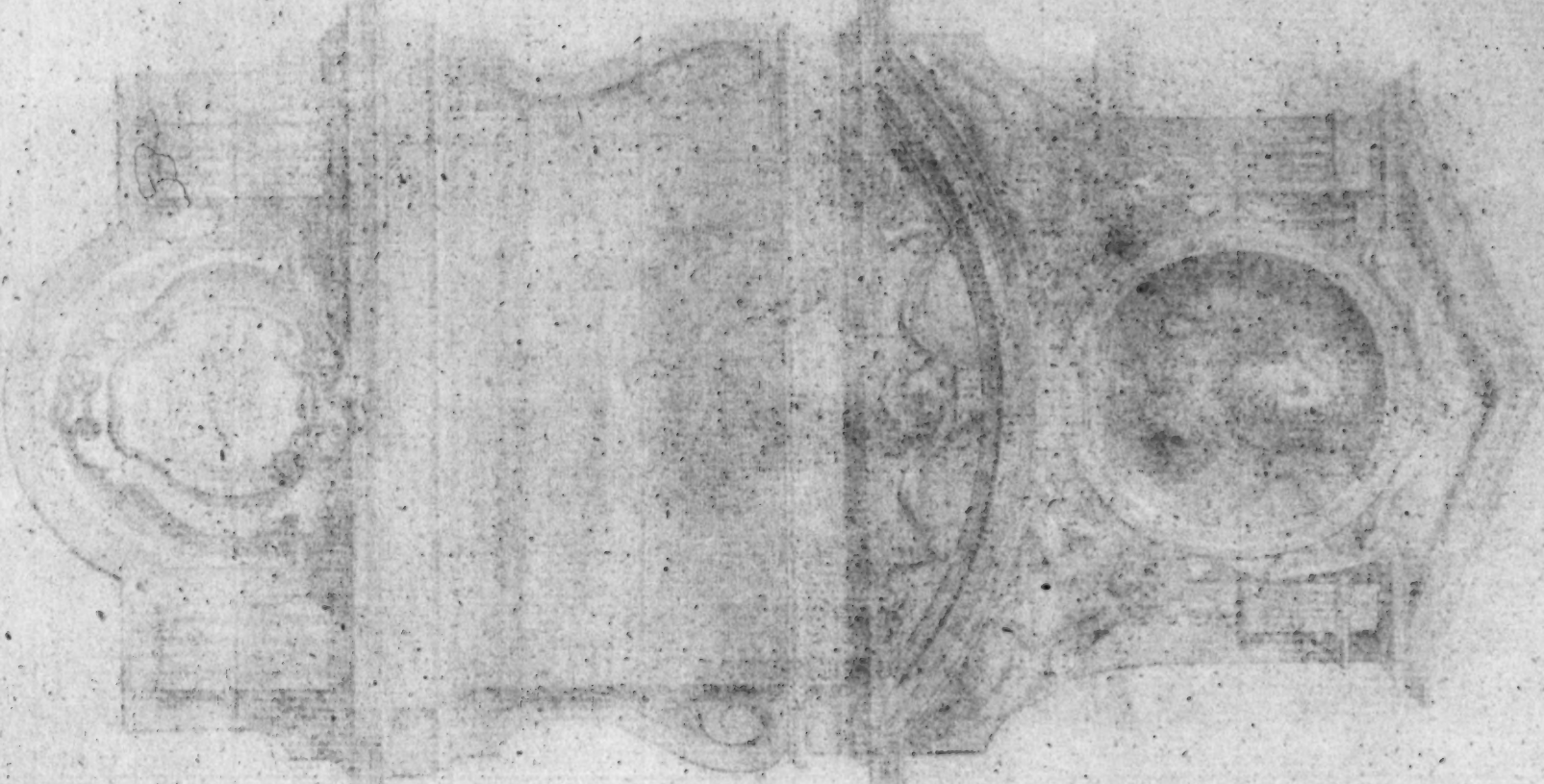




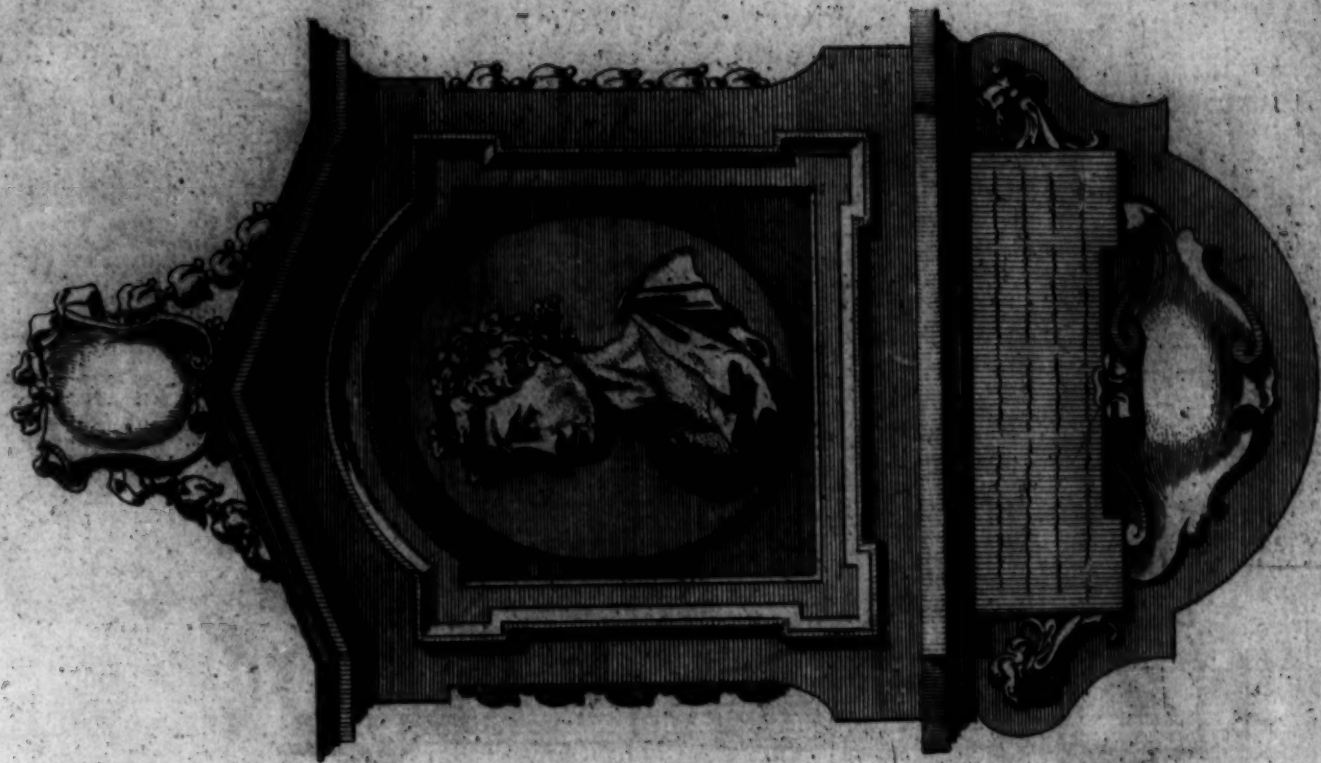




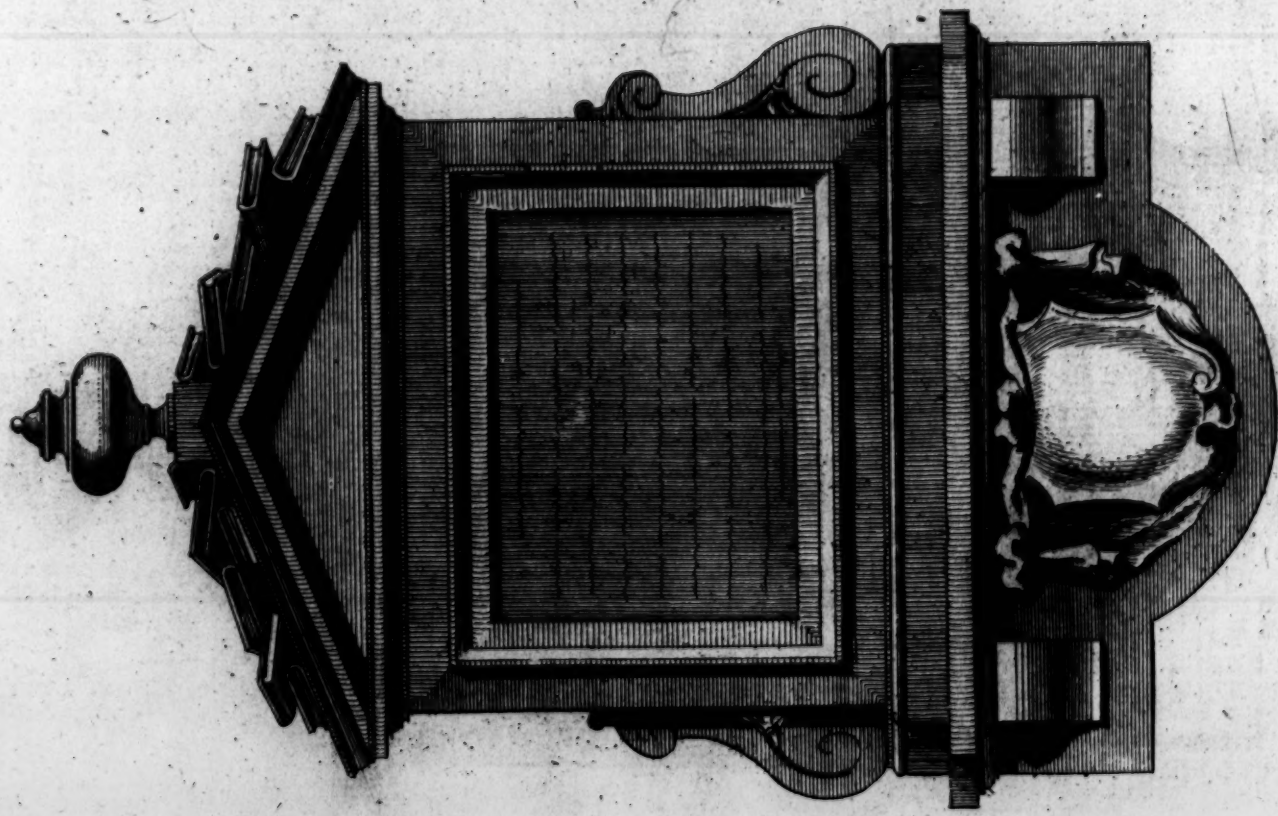






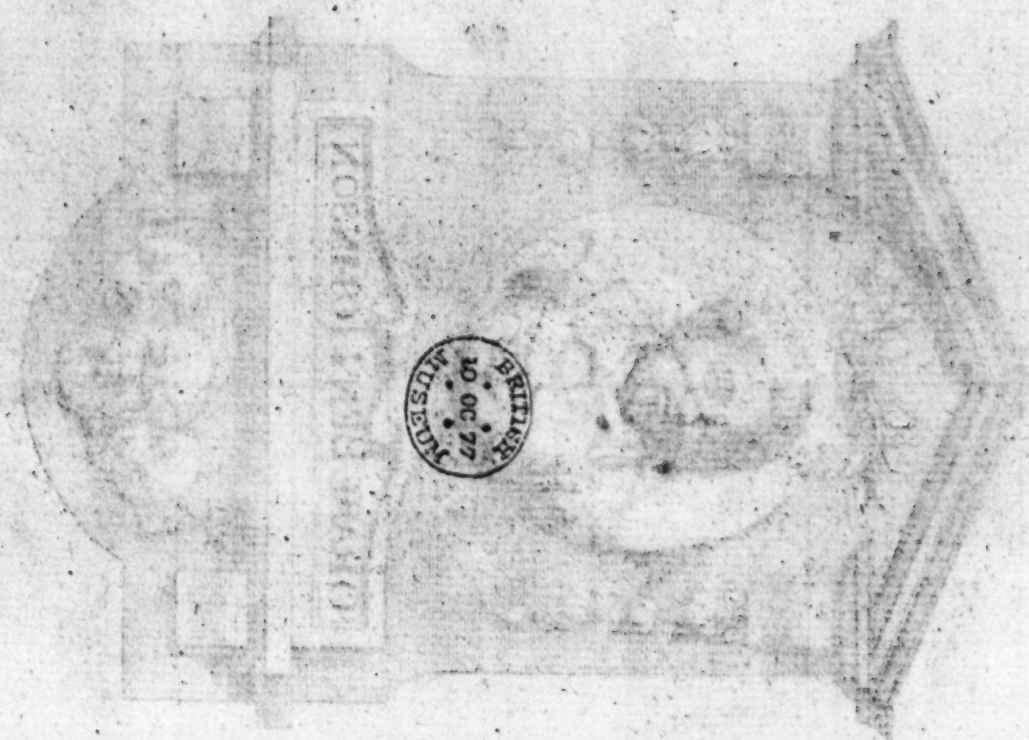
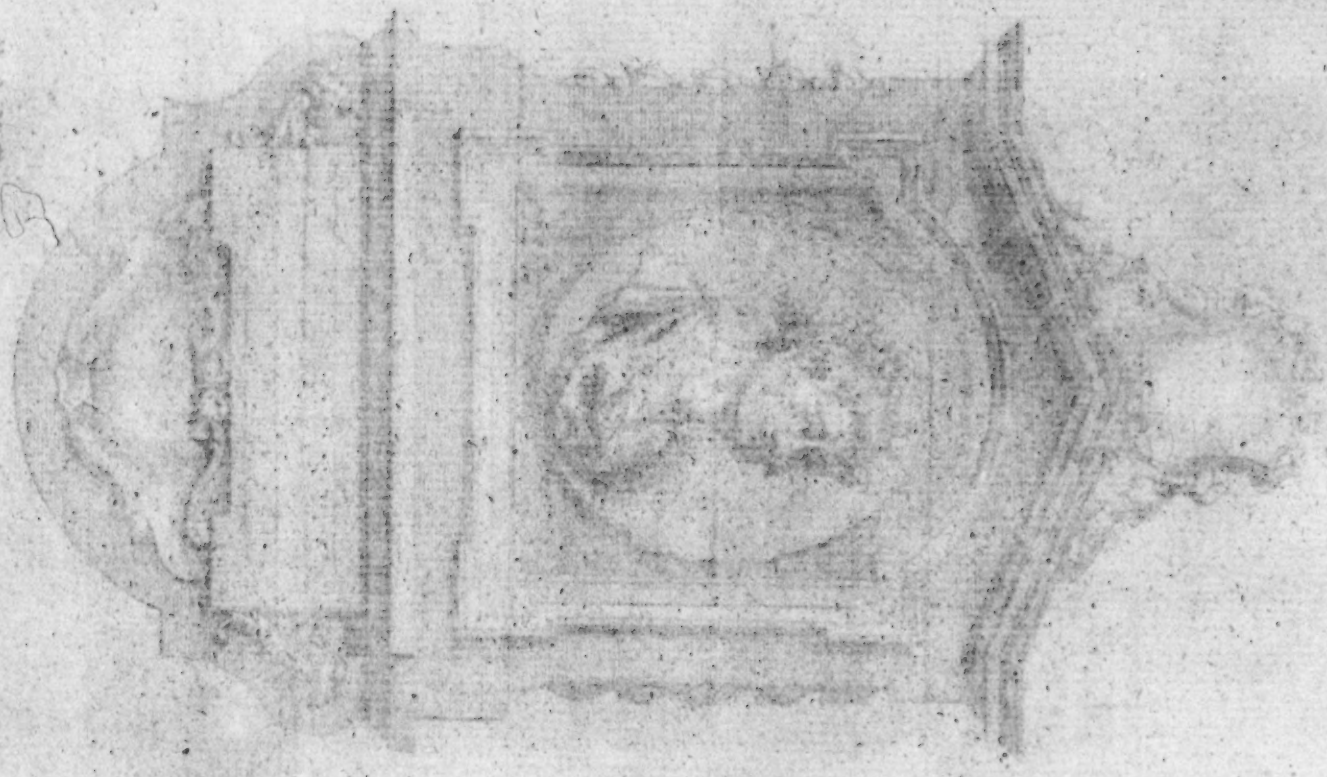


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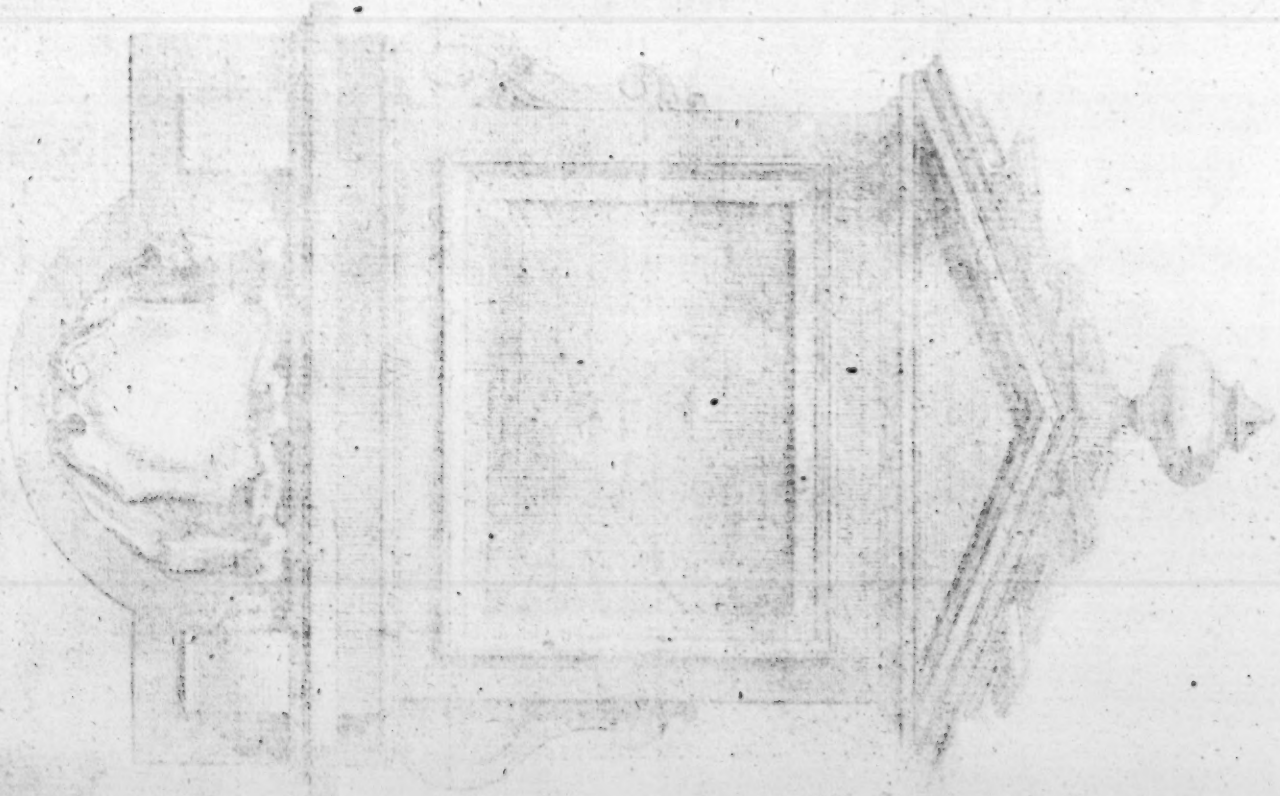


*Jacobs Gibbs Architect.*





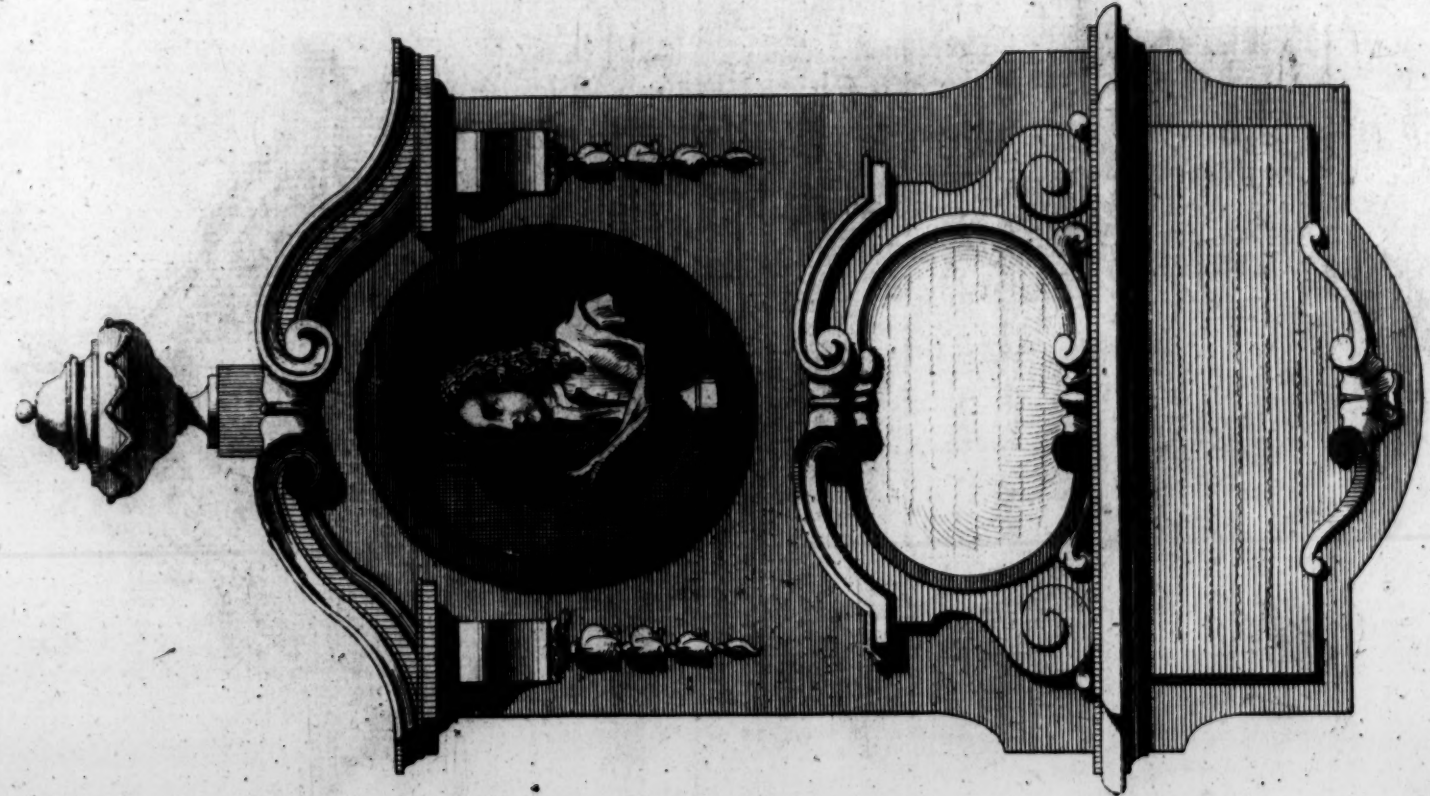
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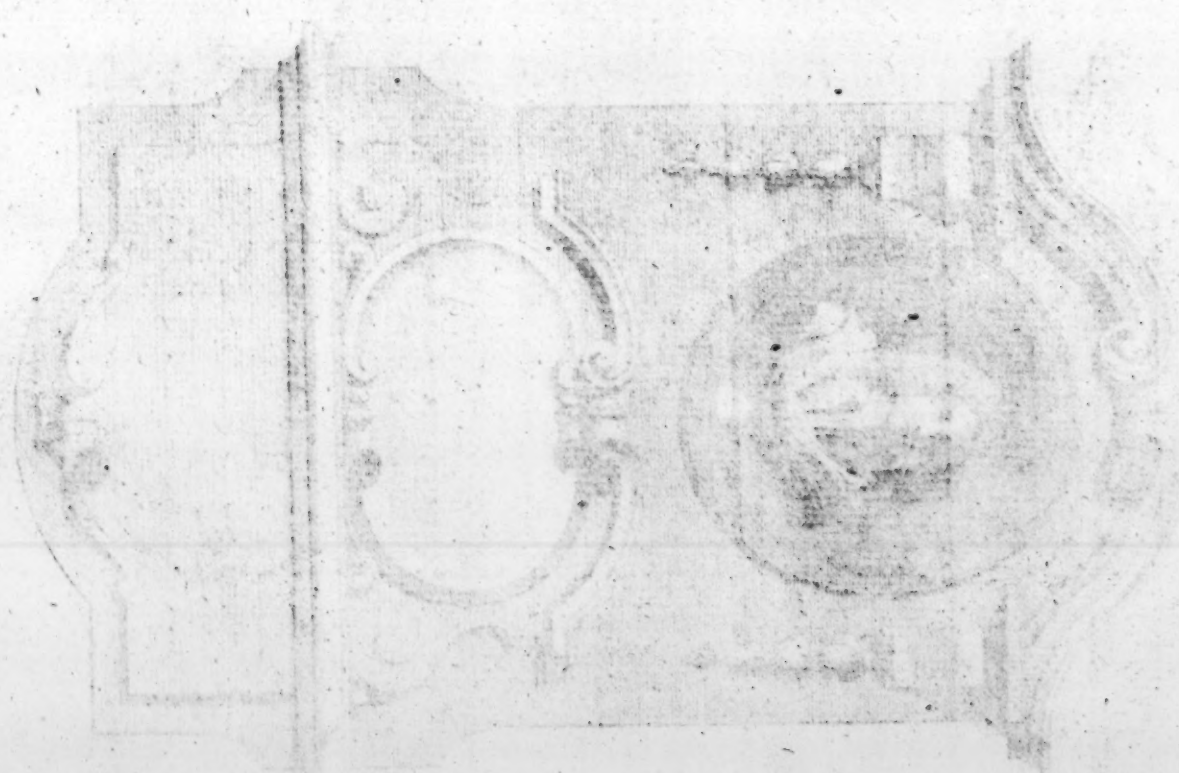
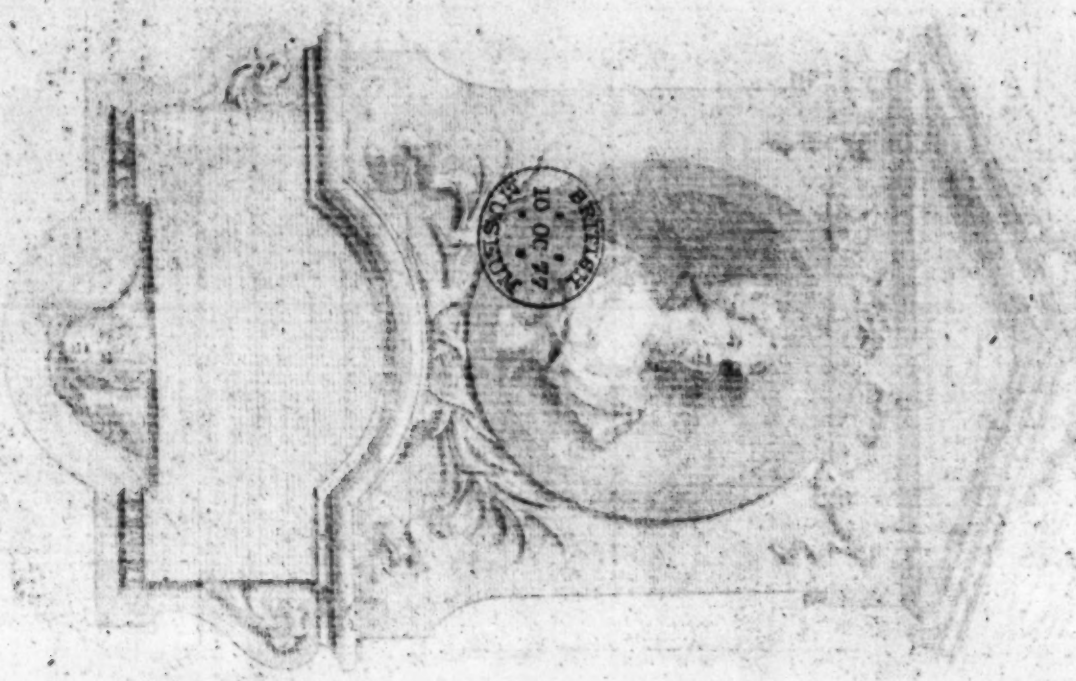
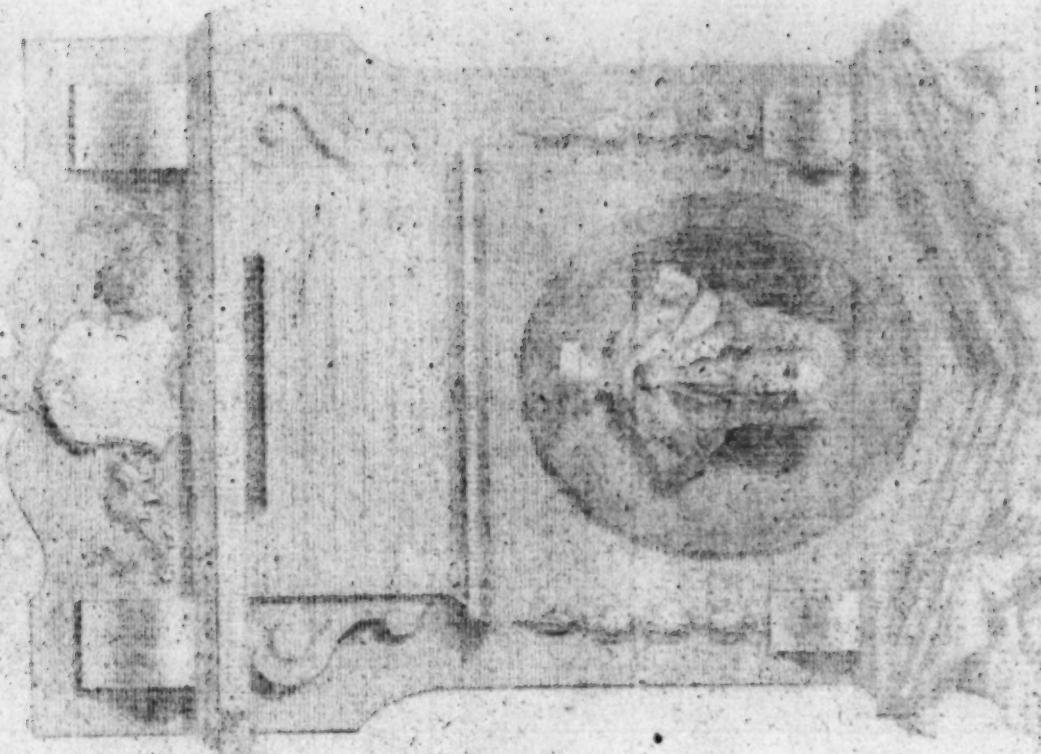


E. Kirkall sculp.

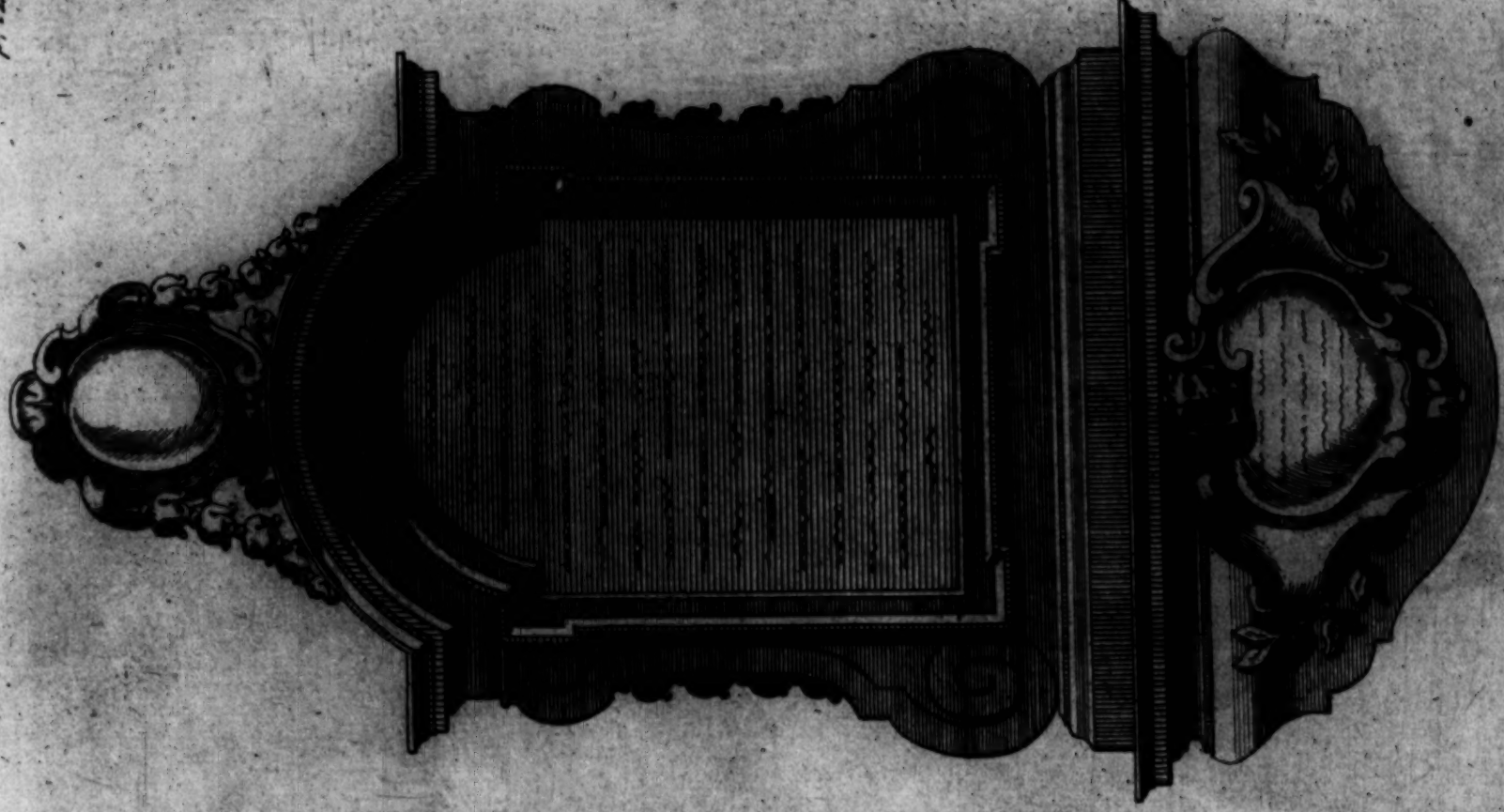


Jacobo Gibbo Architecto.

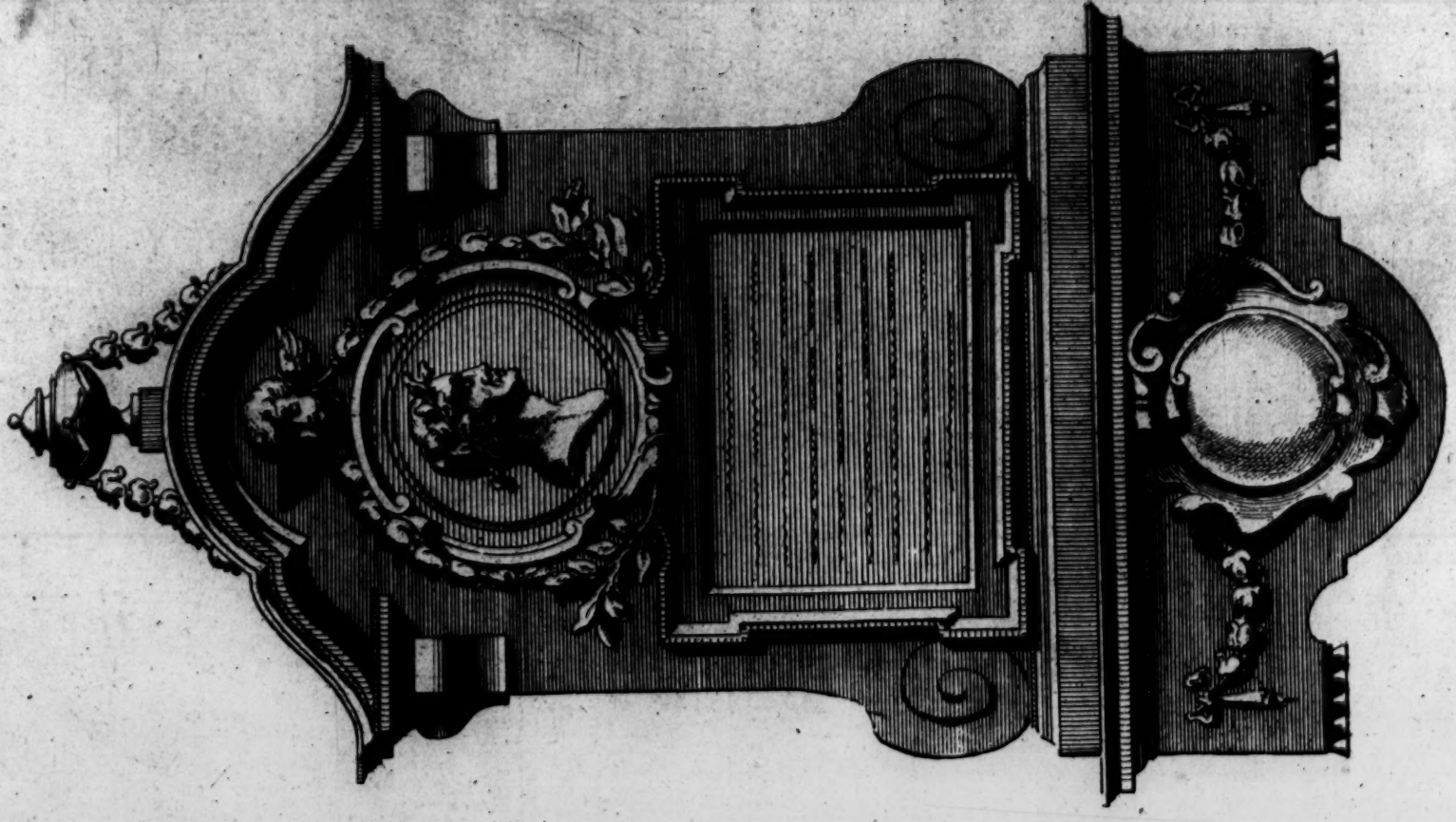
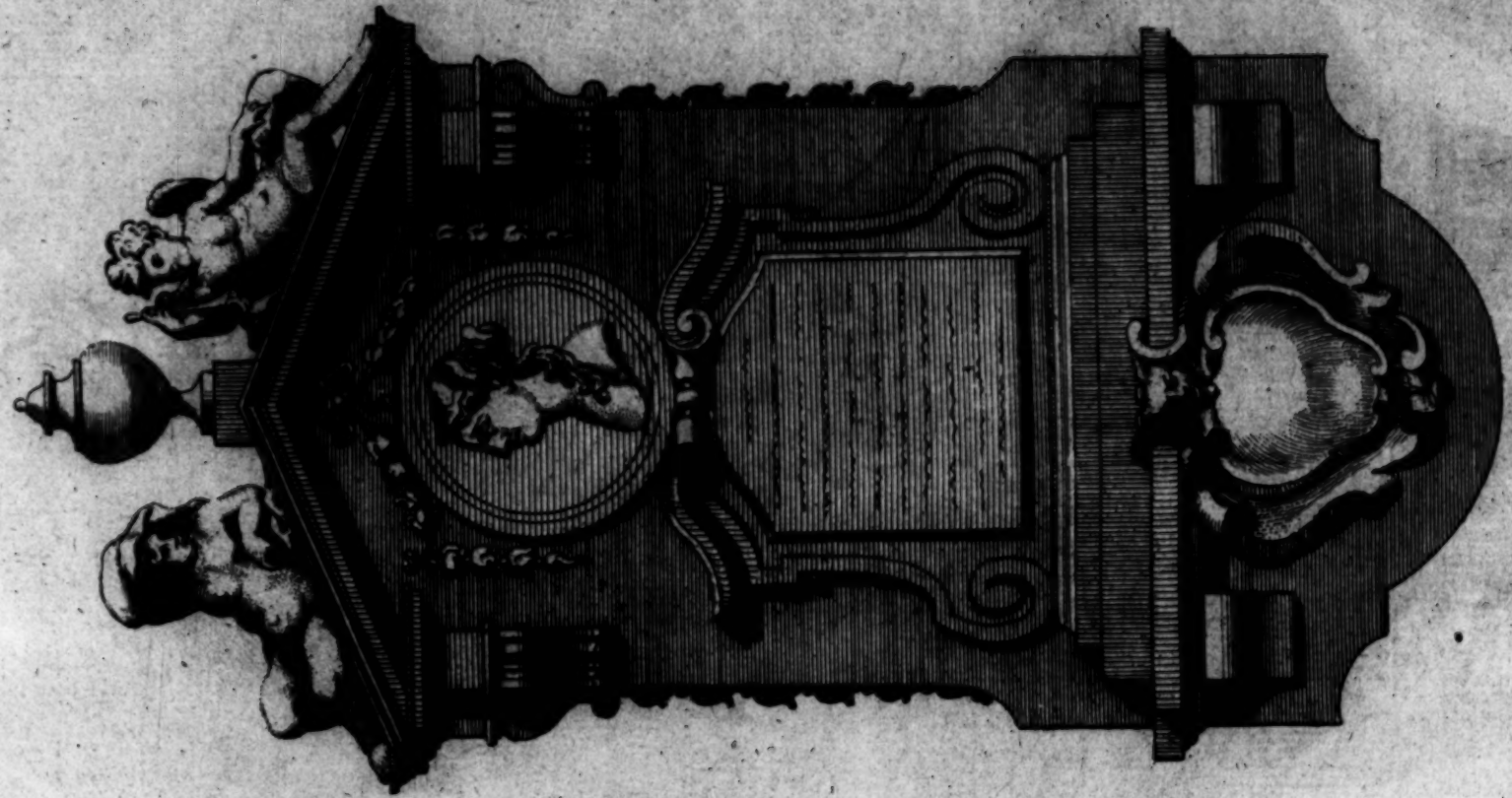






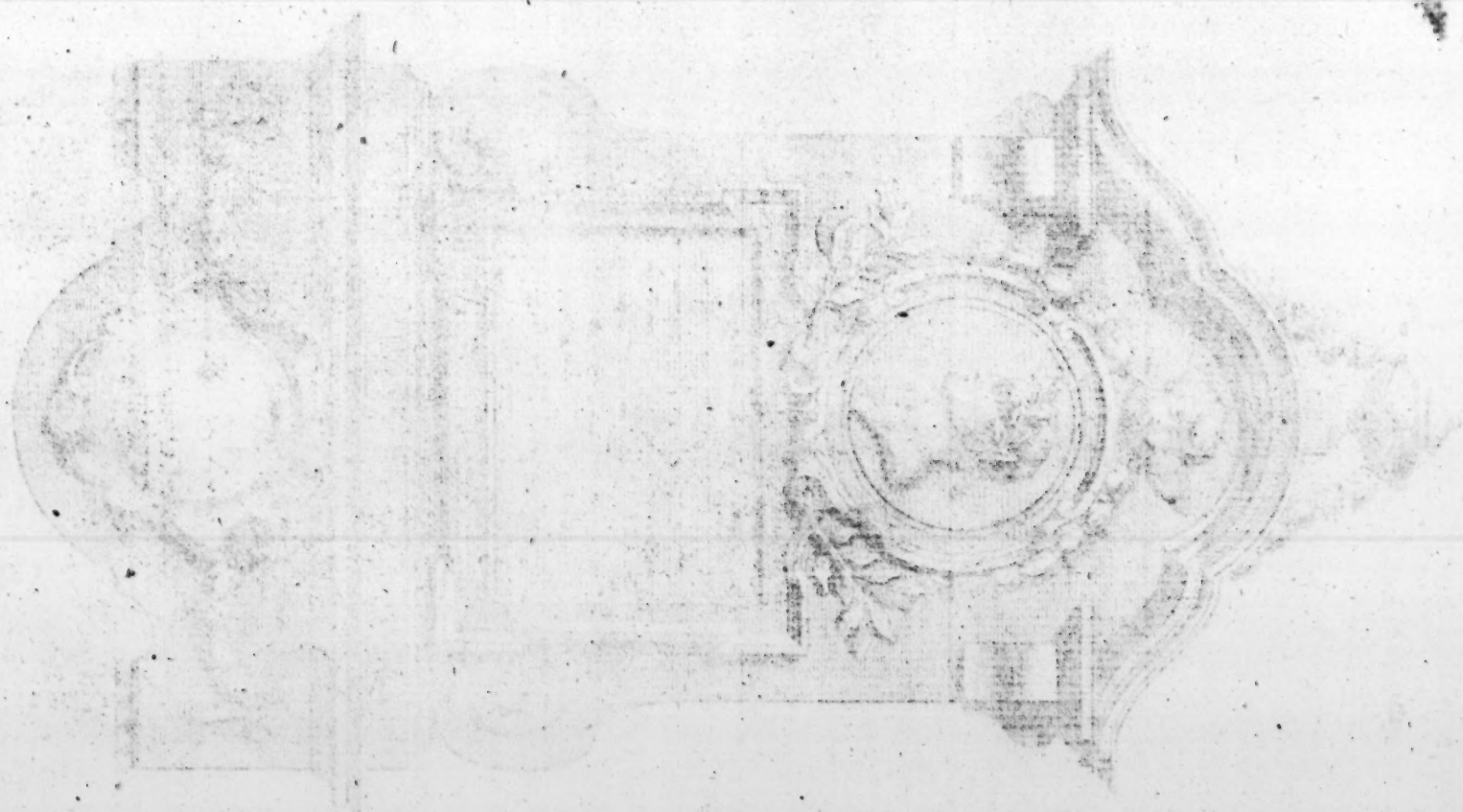
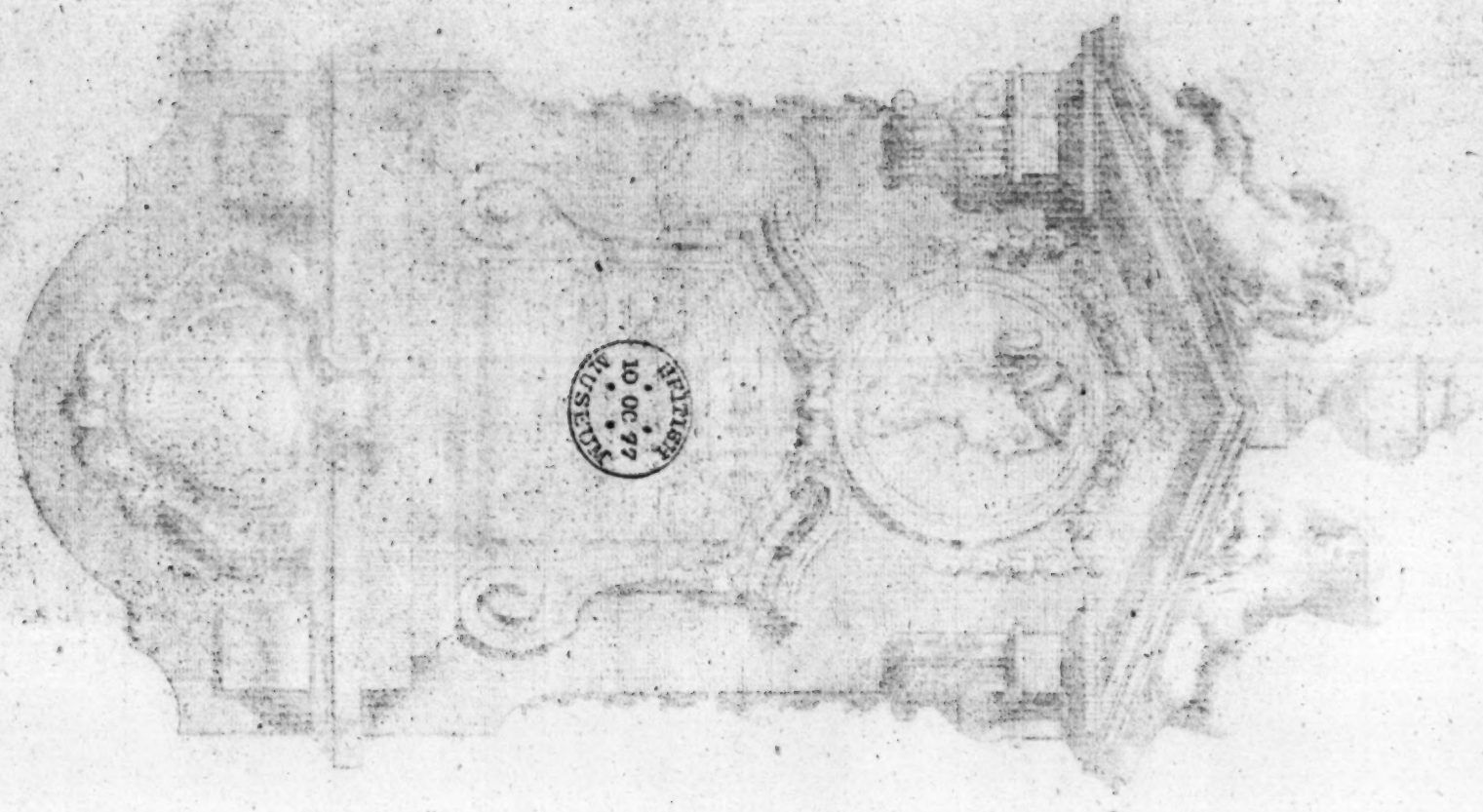
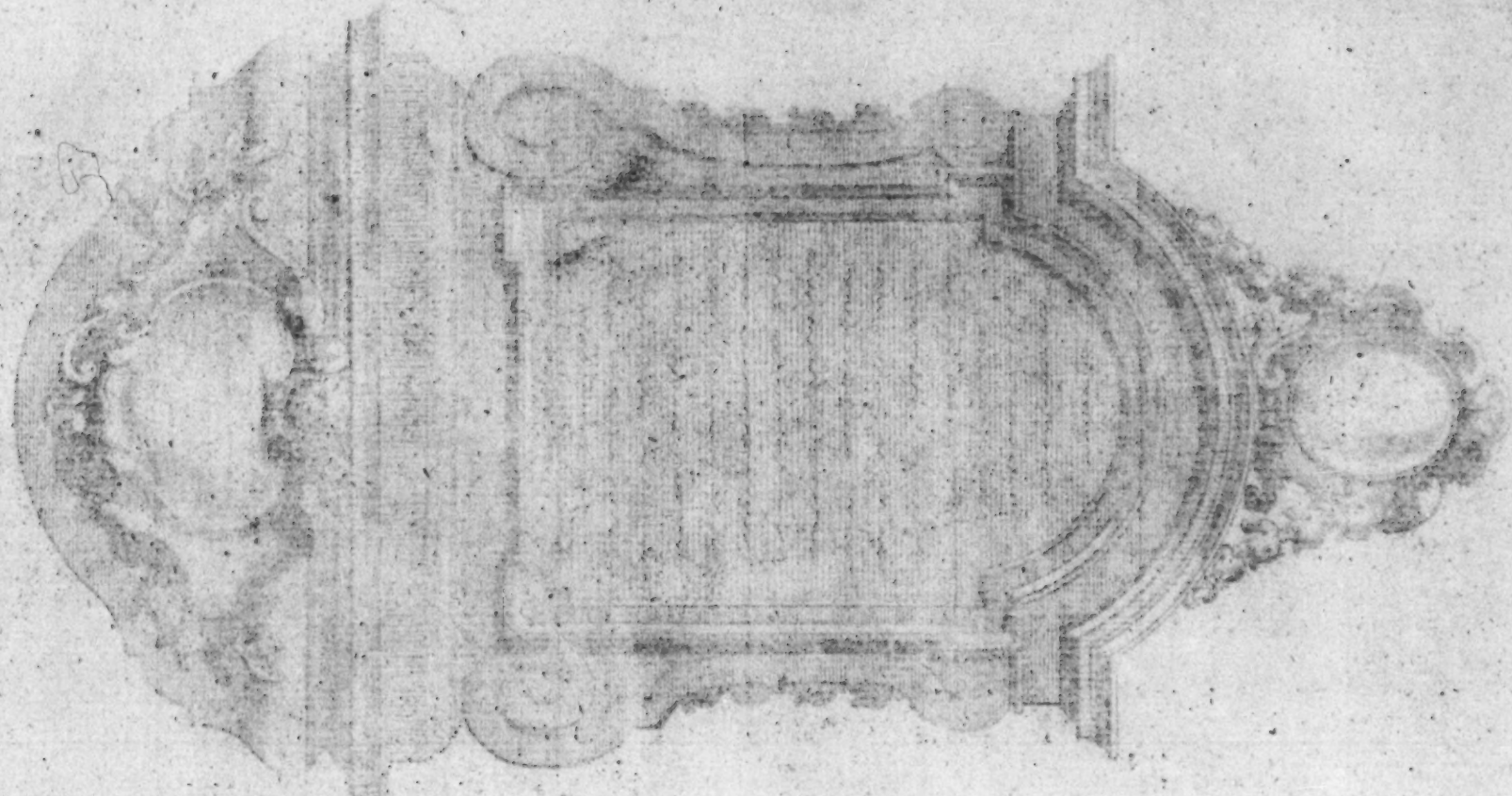


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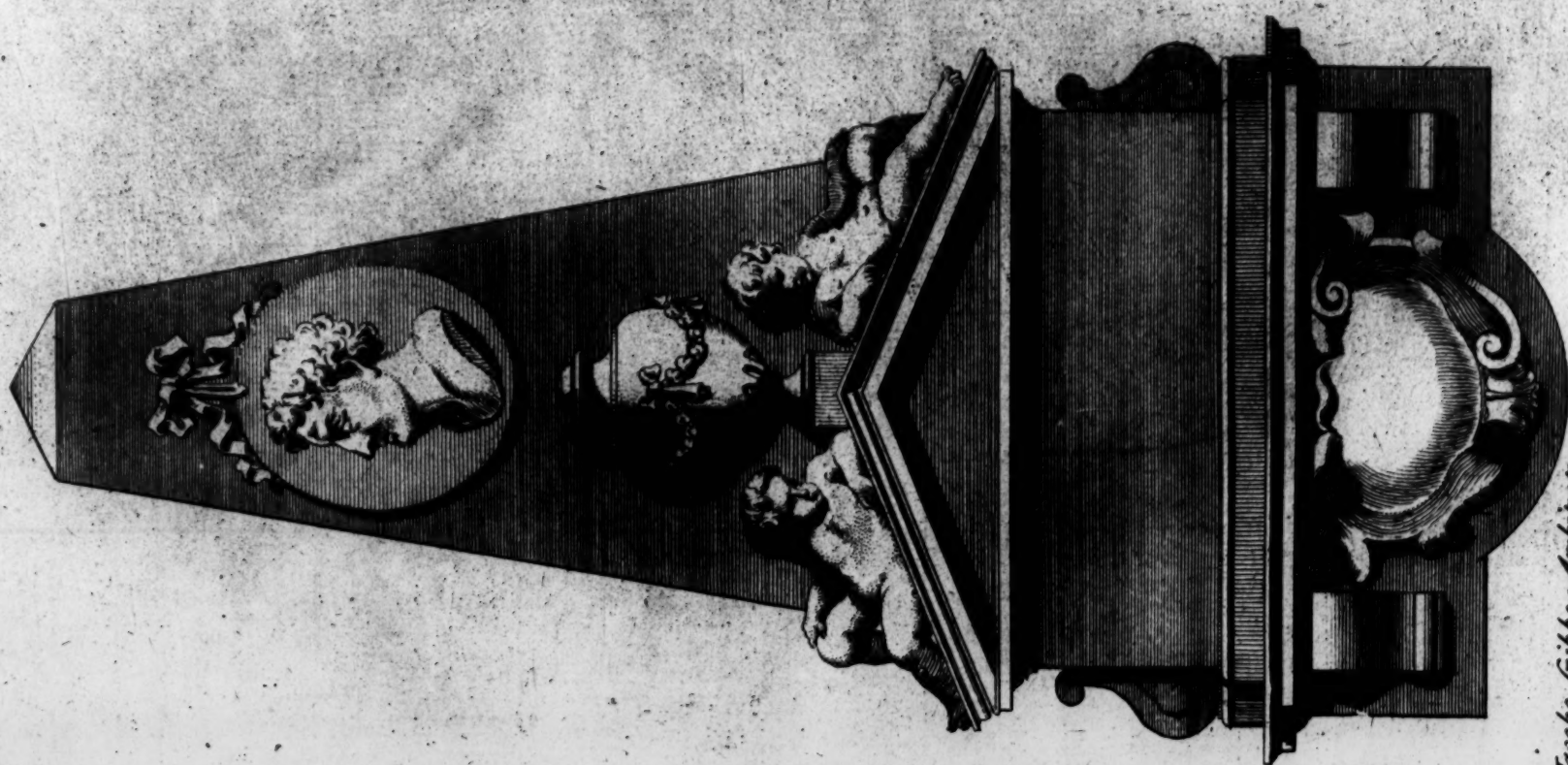
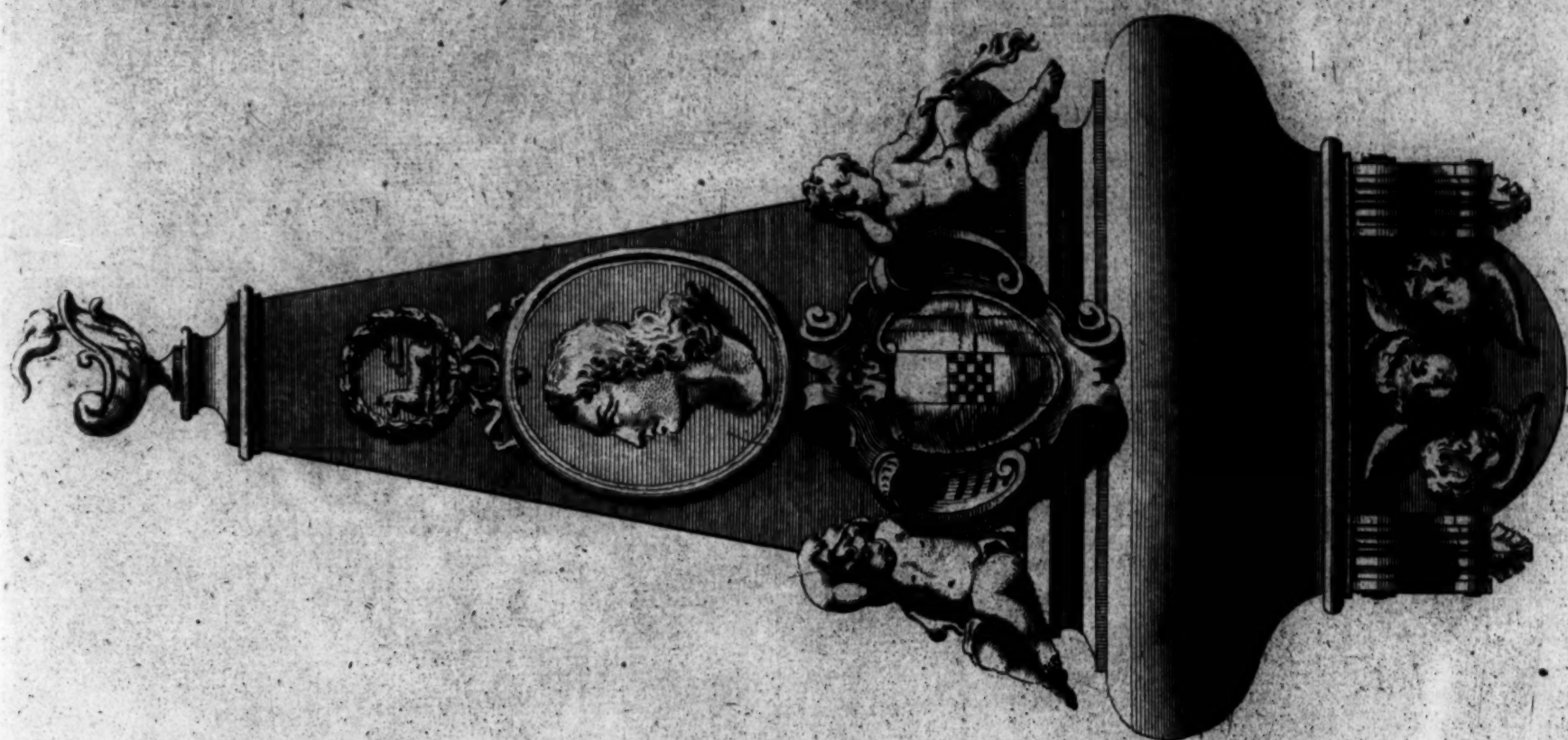
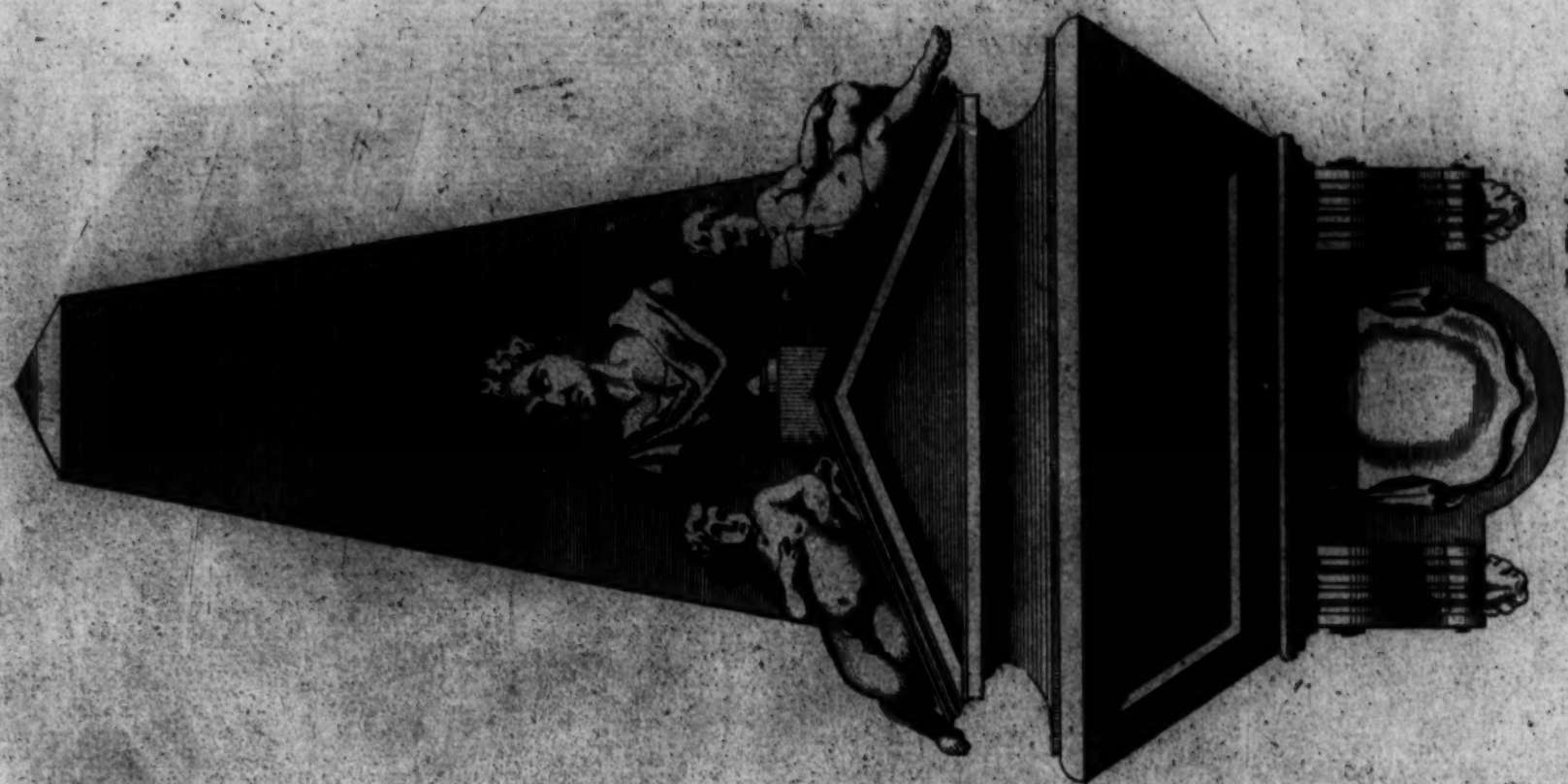


Jacobo Gil's Architect.

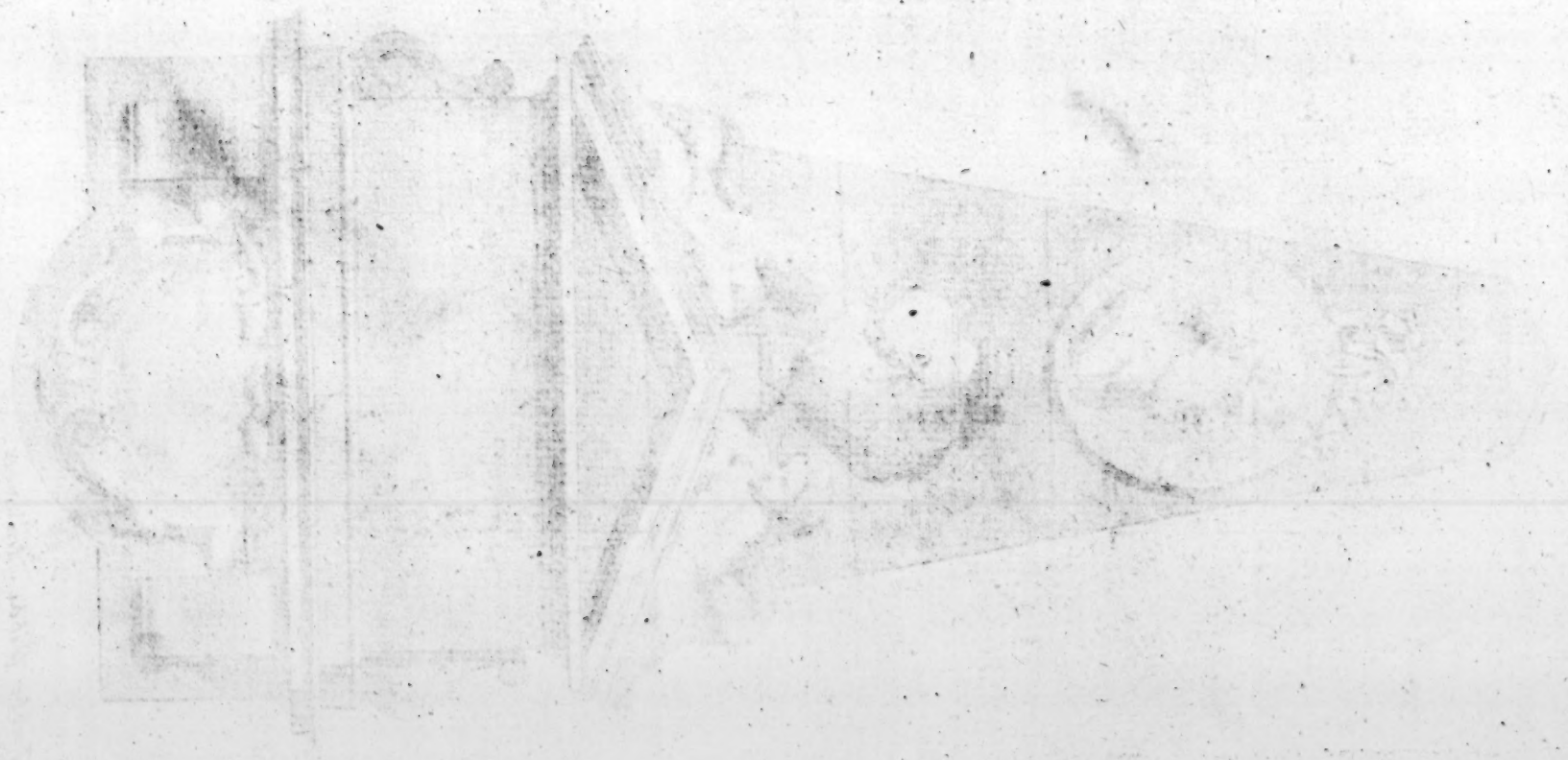
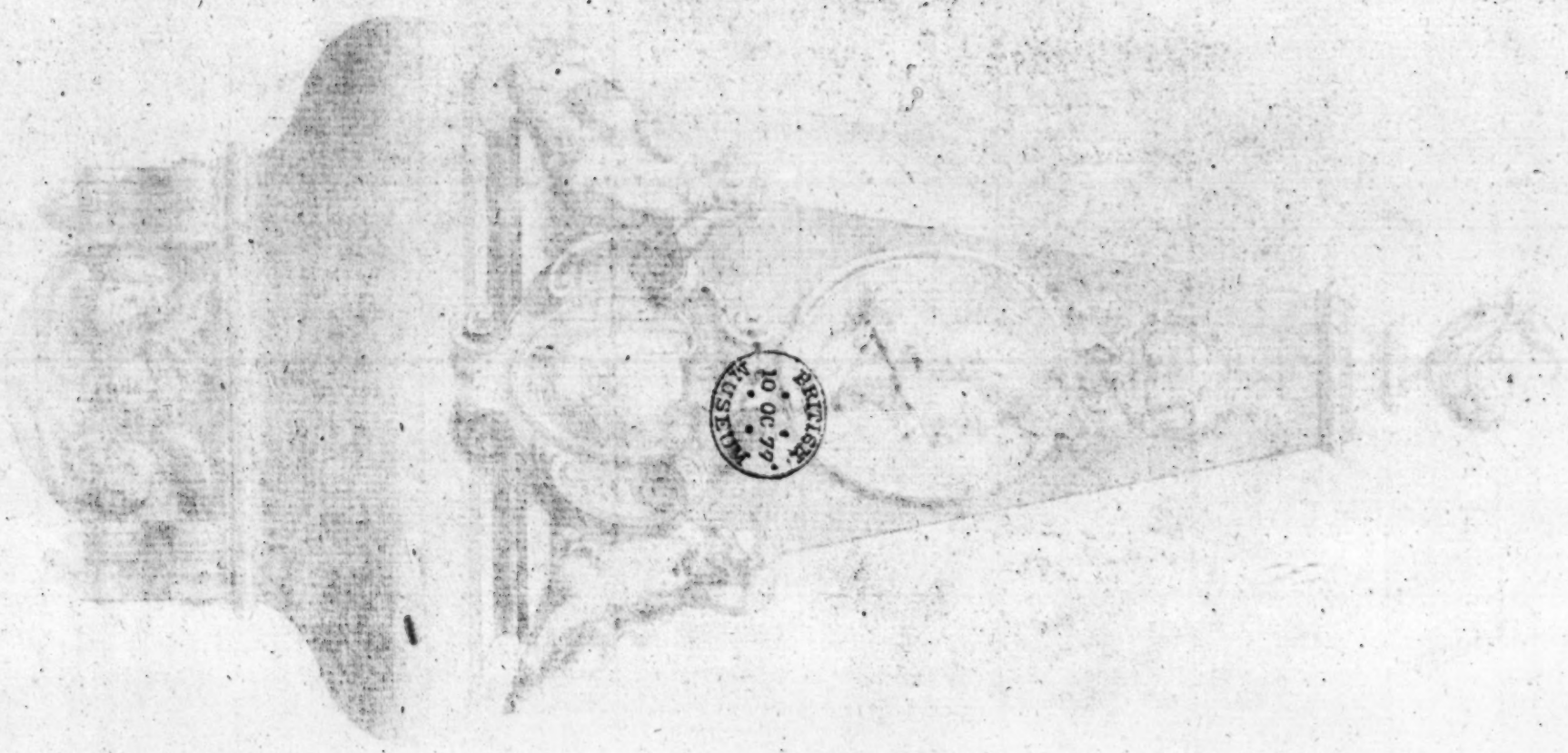
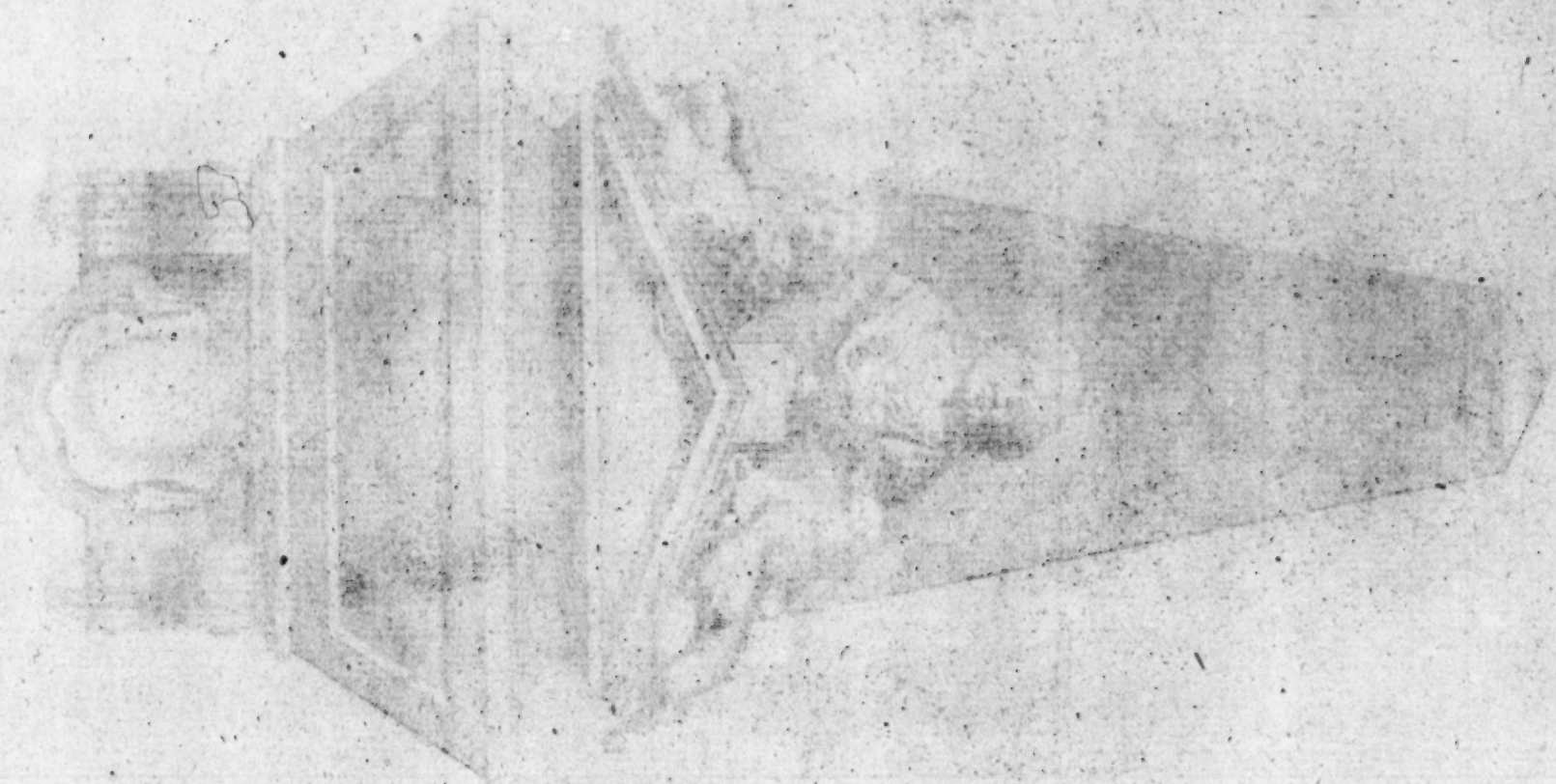




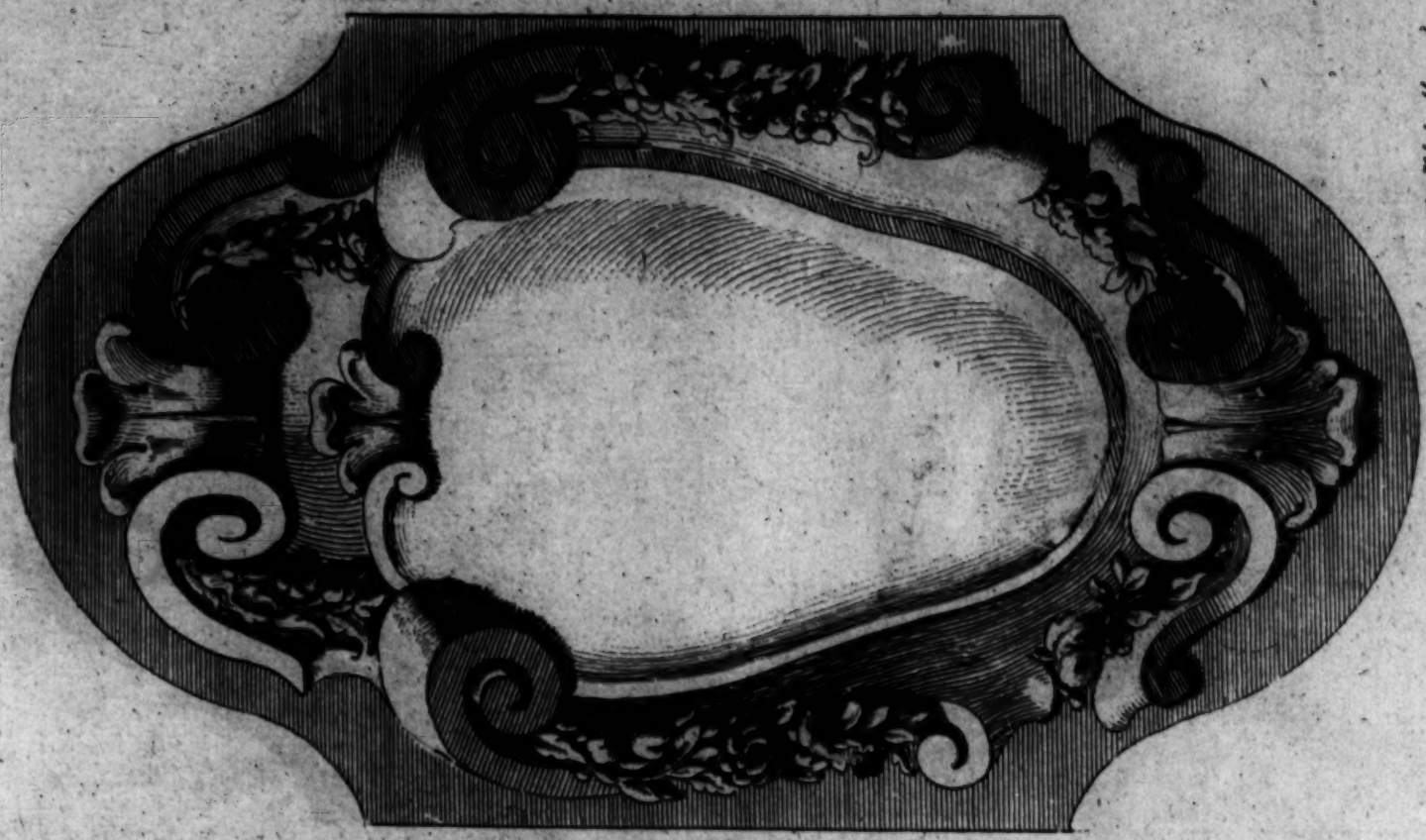




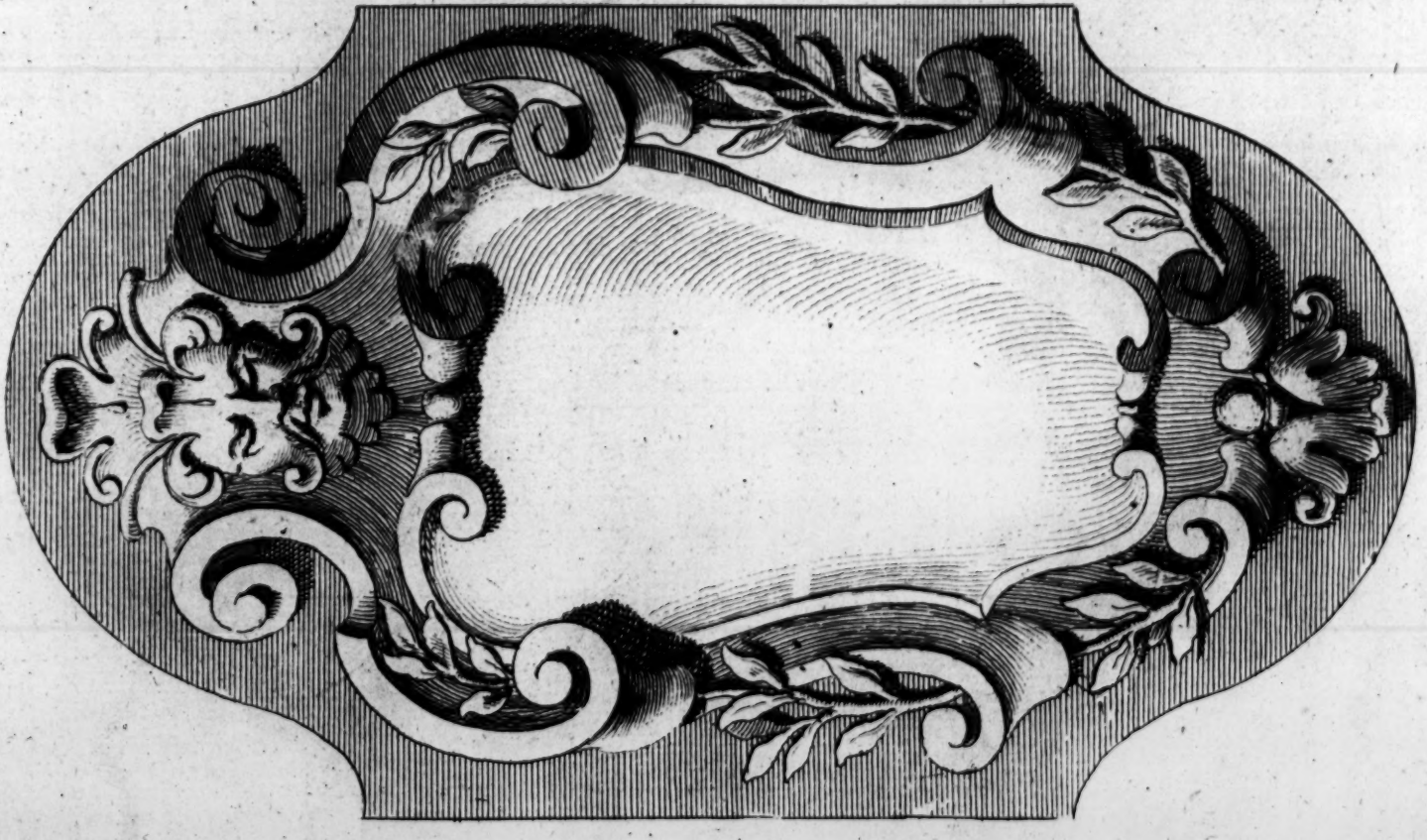
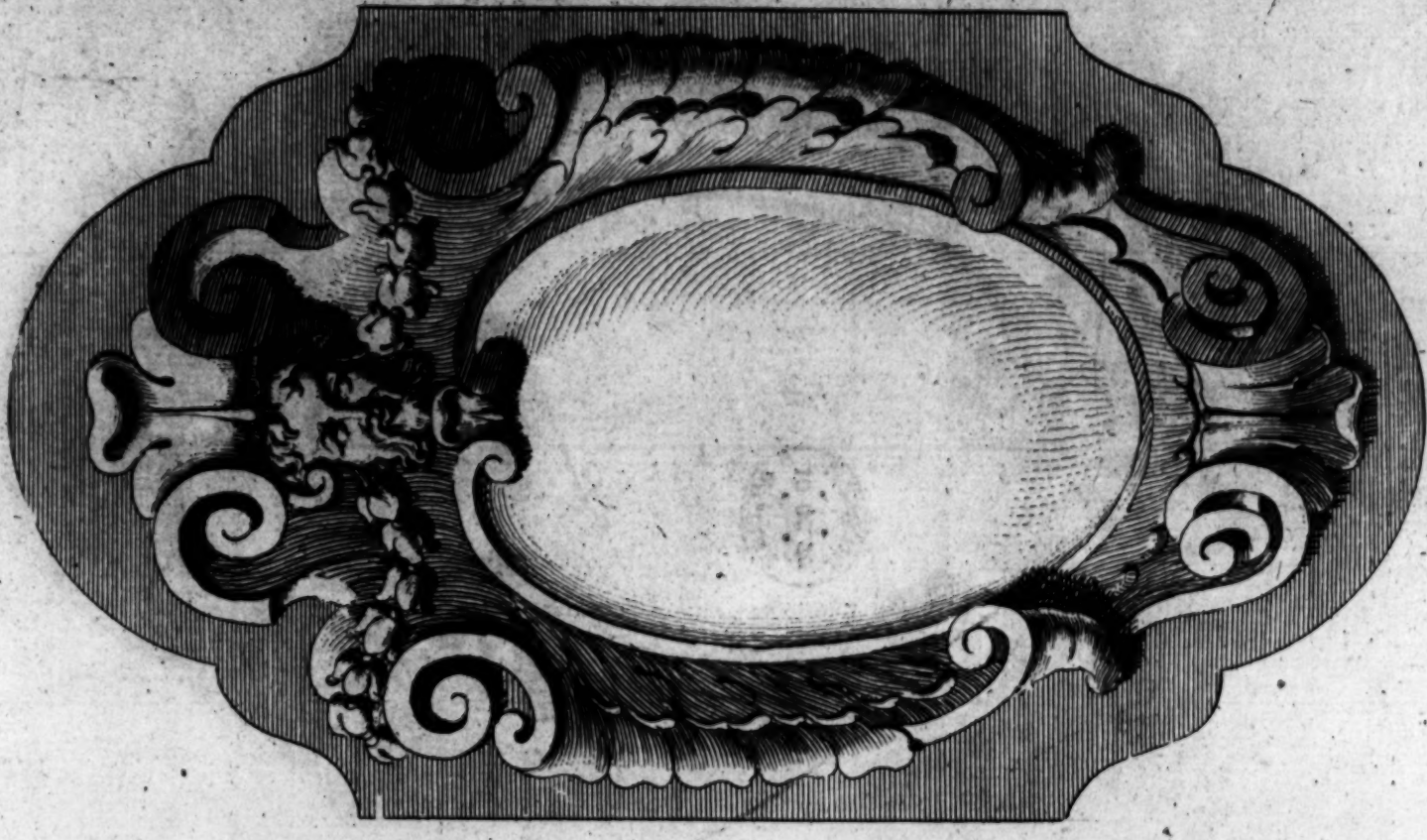






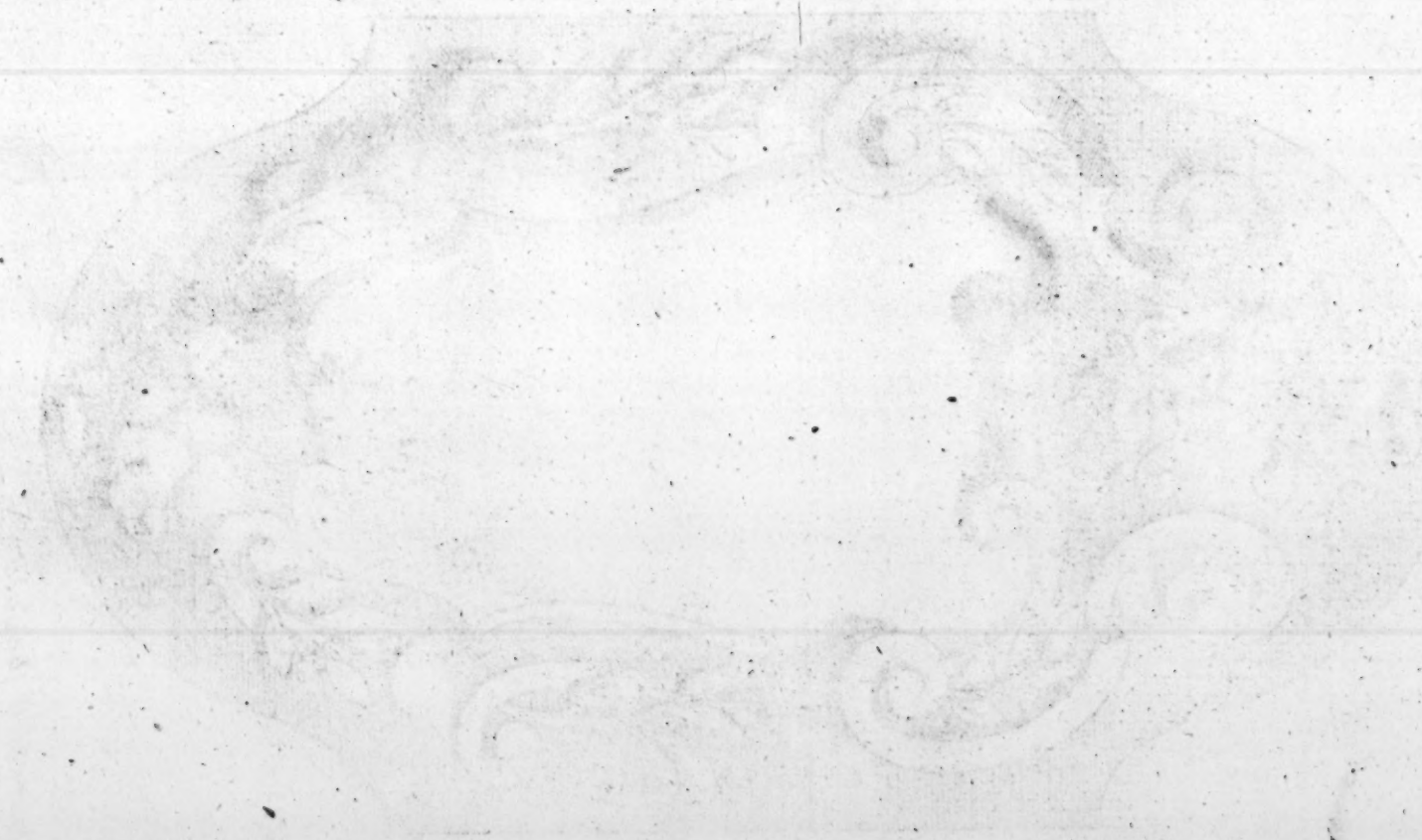
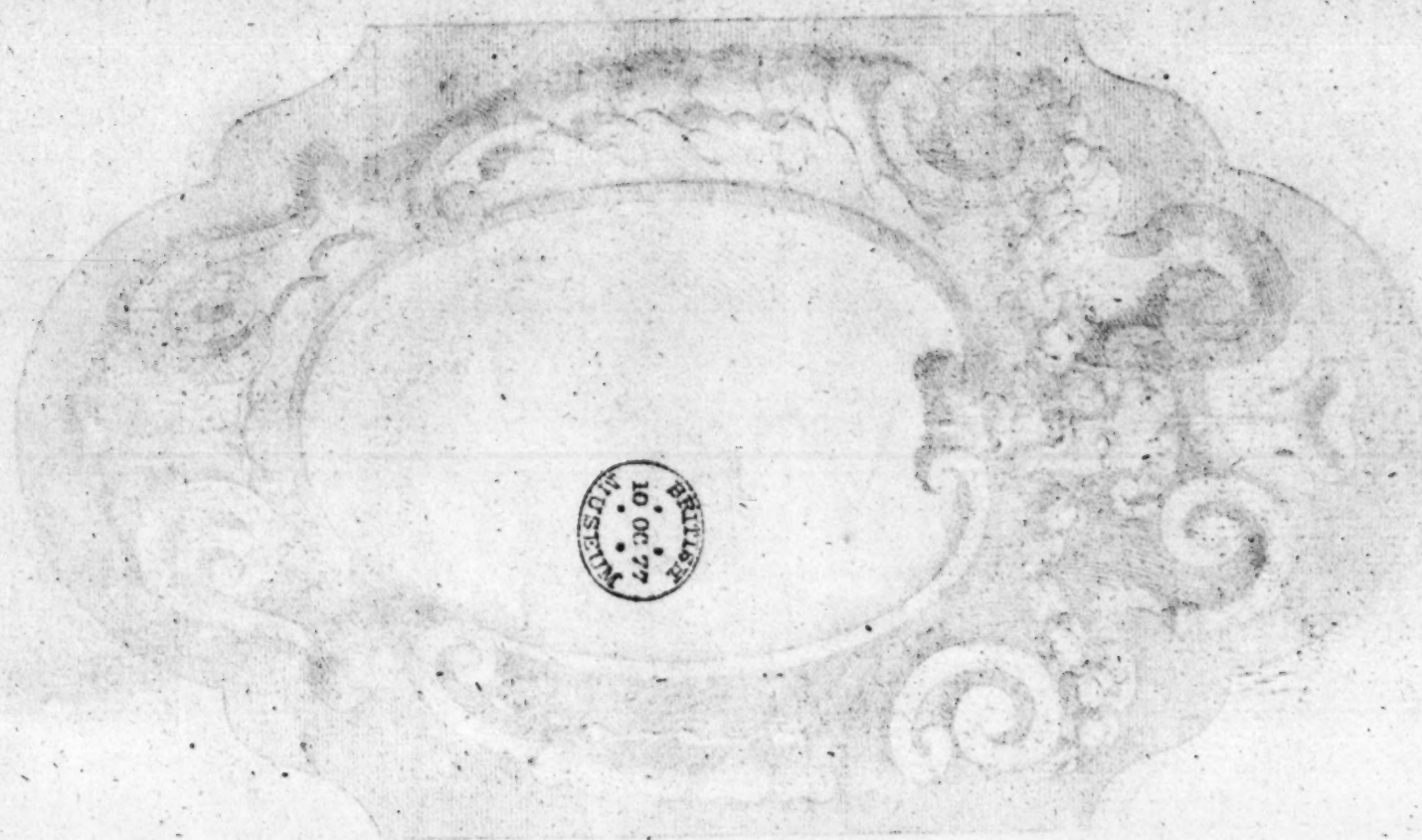
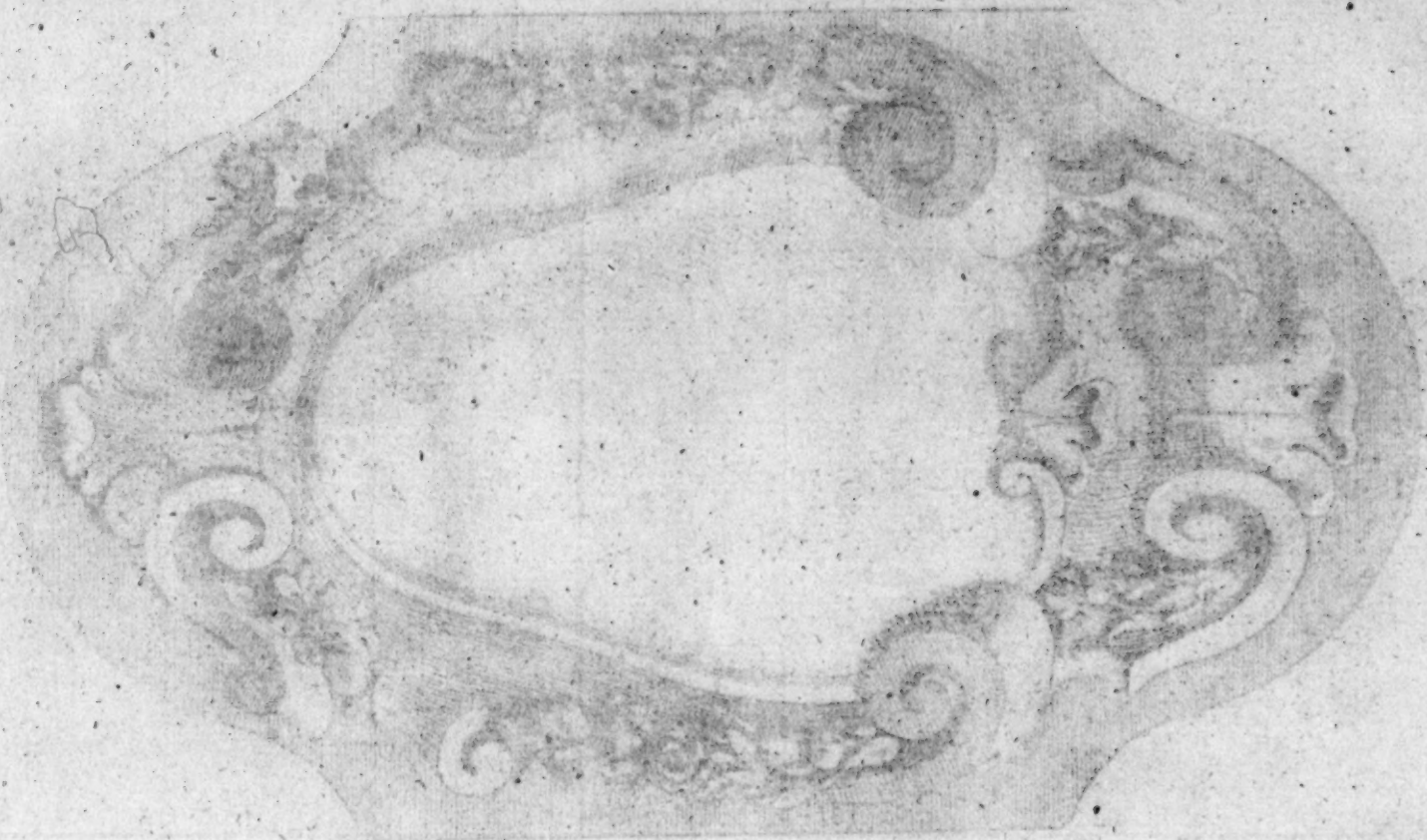


E. Kirkall sculp.

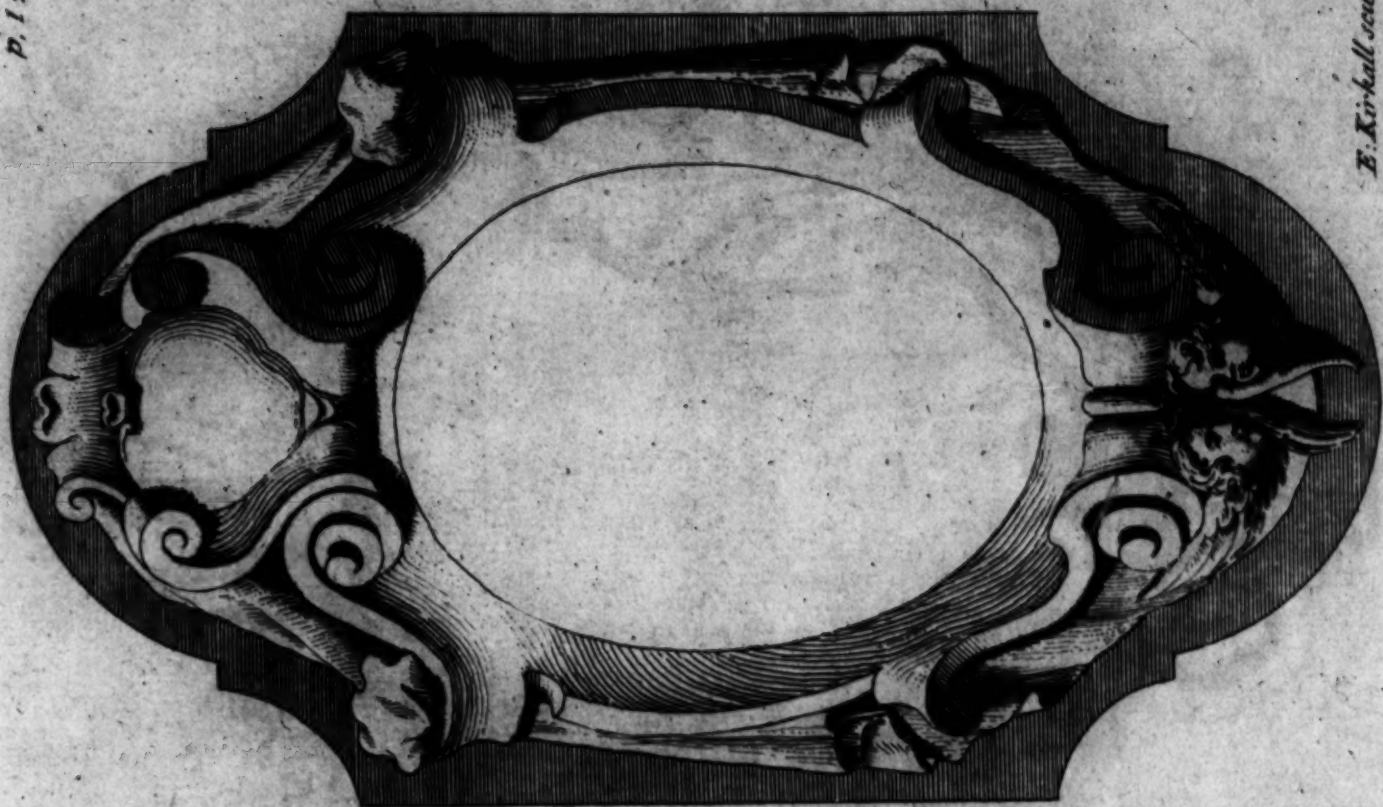


Jacob Gibbs Architect.

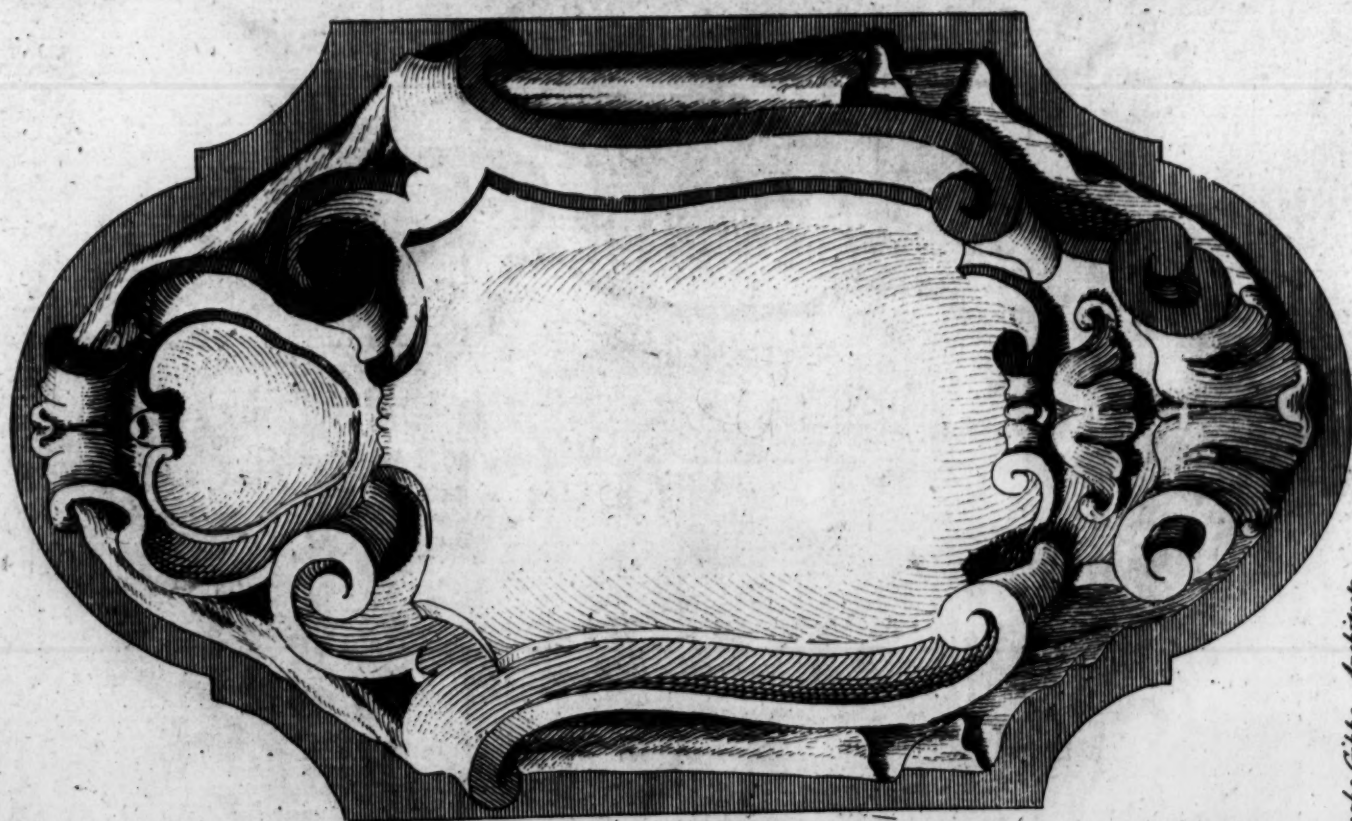
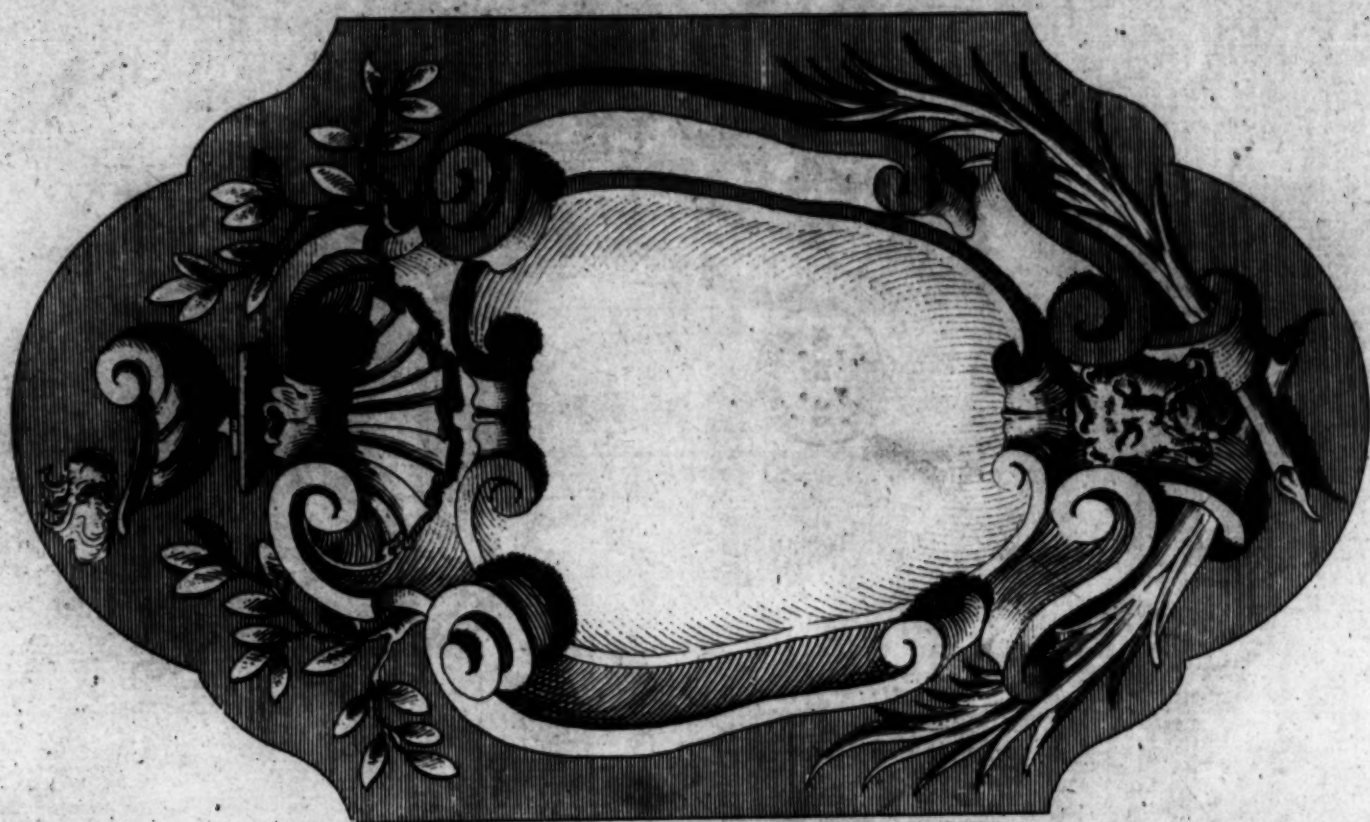






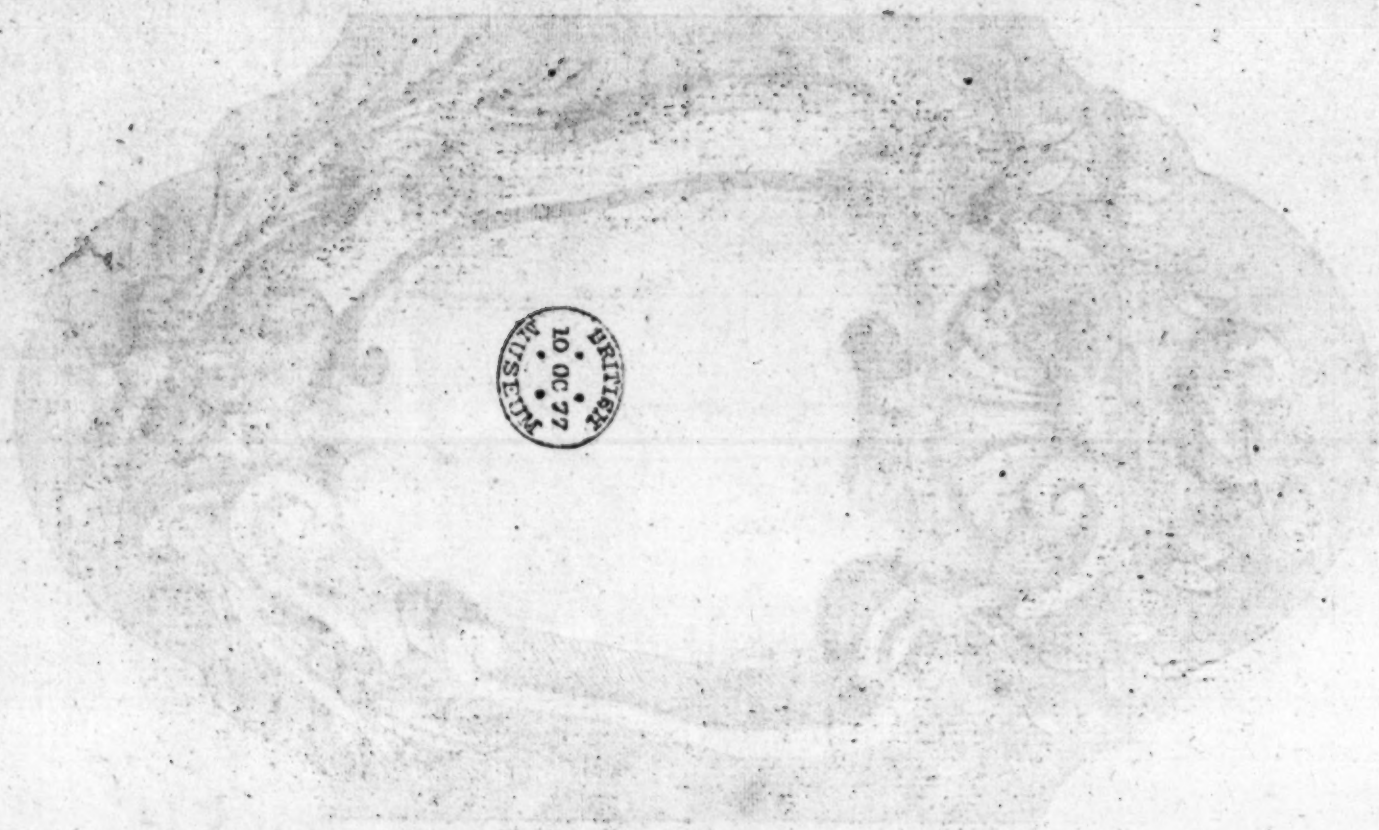
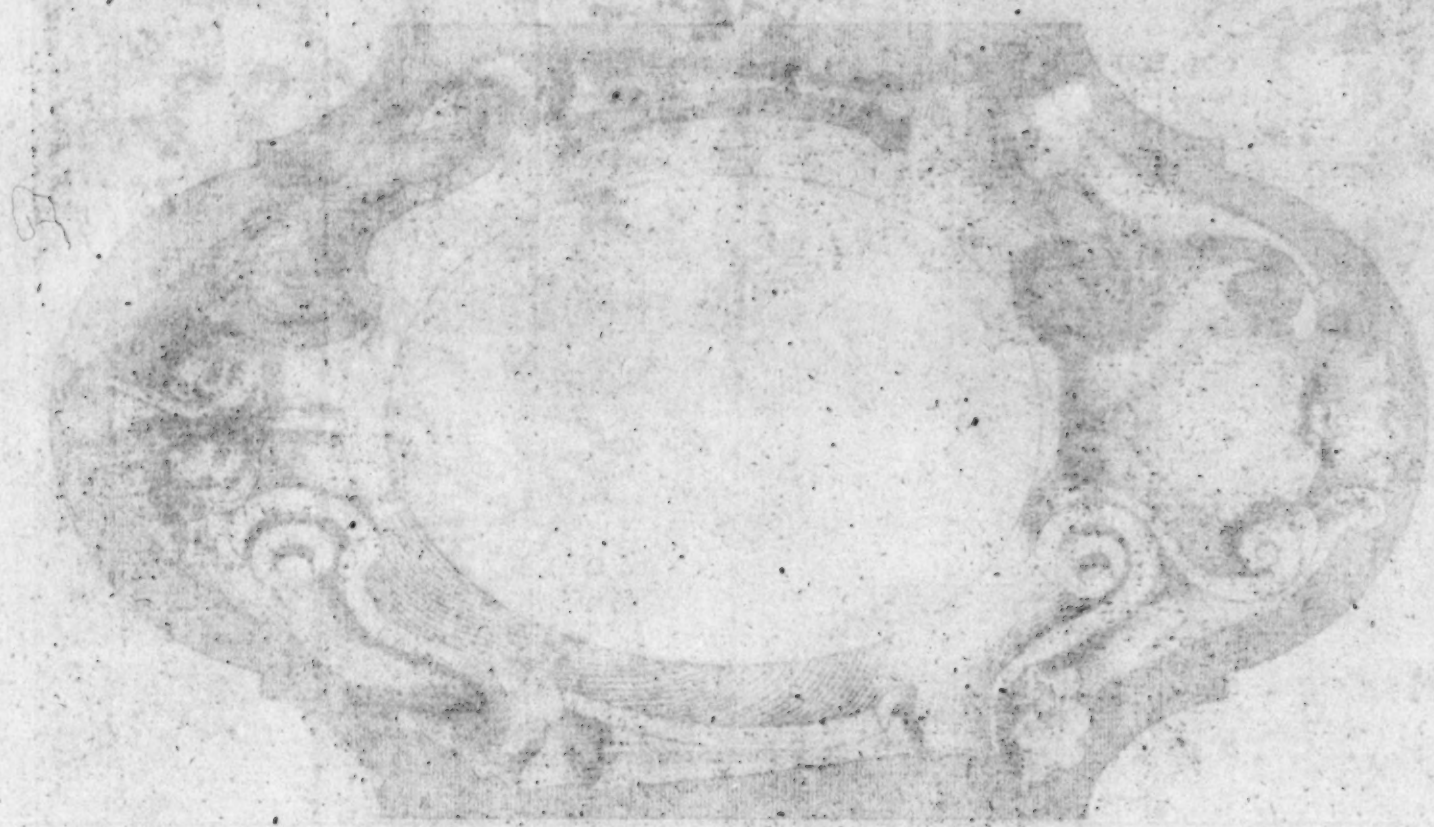


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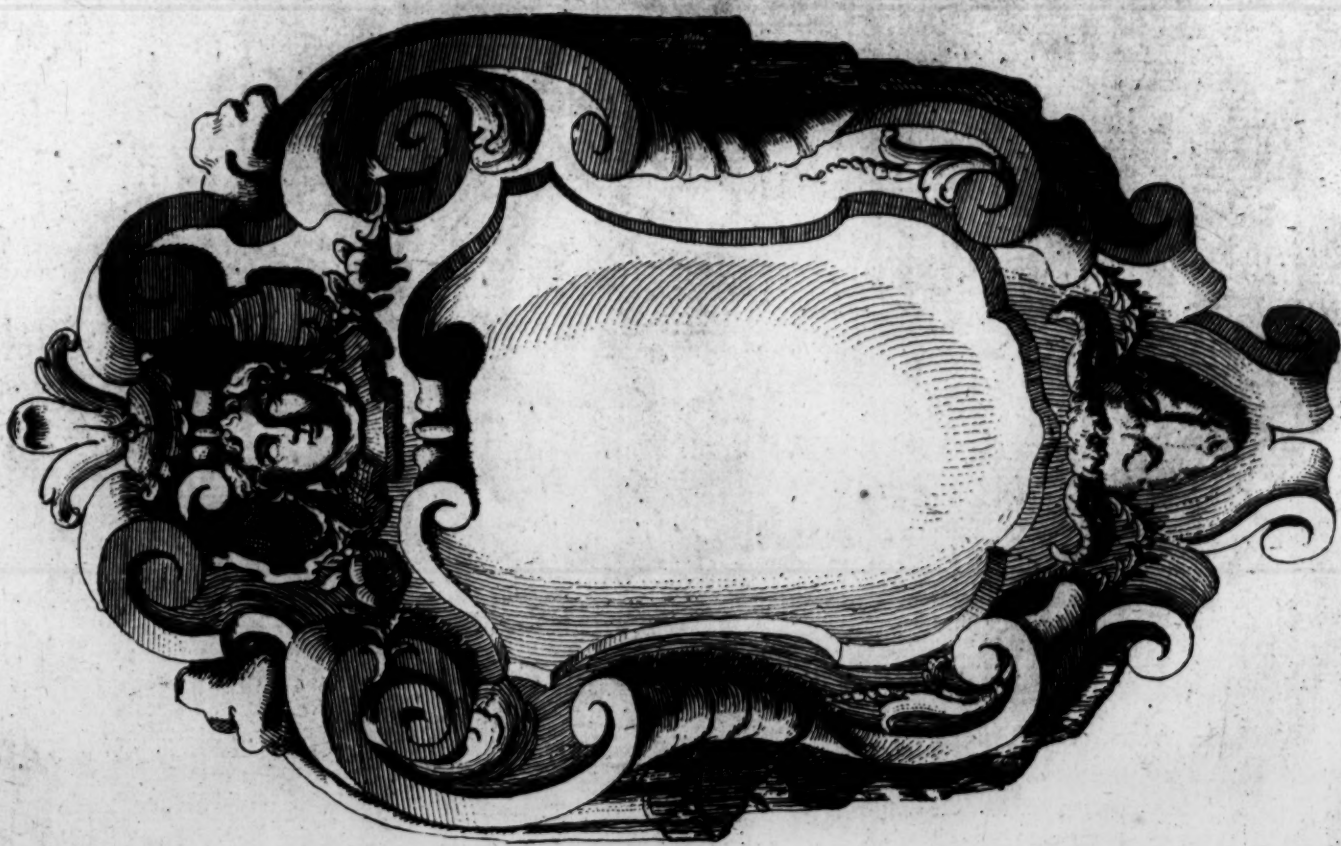


Jacobs Gibbs Architect.

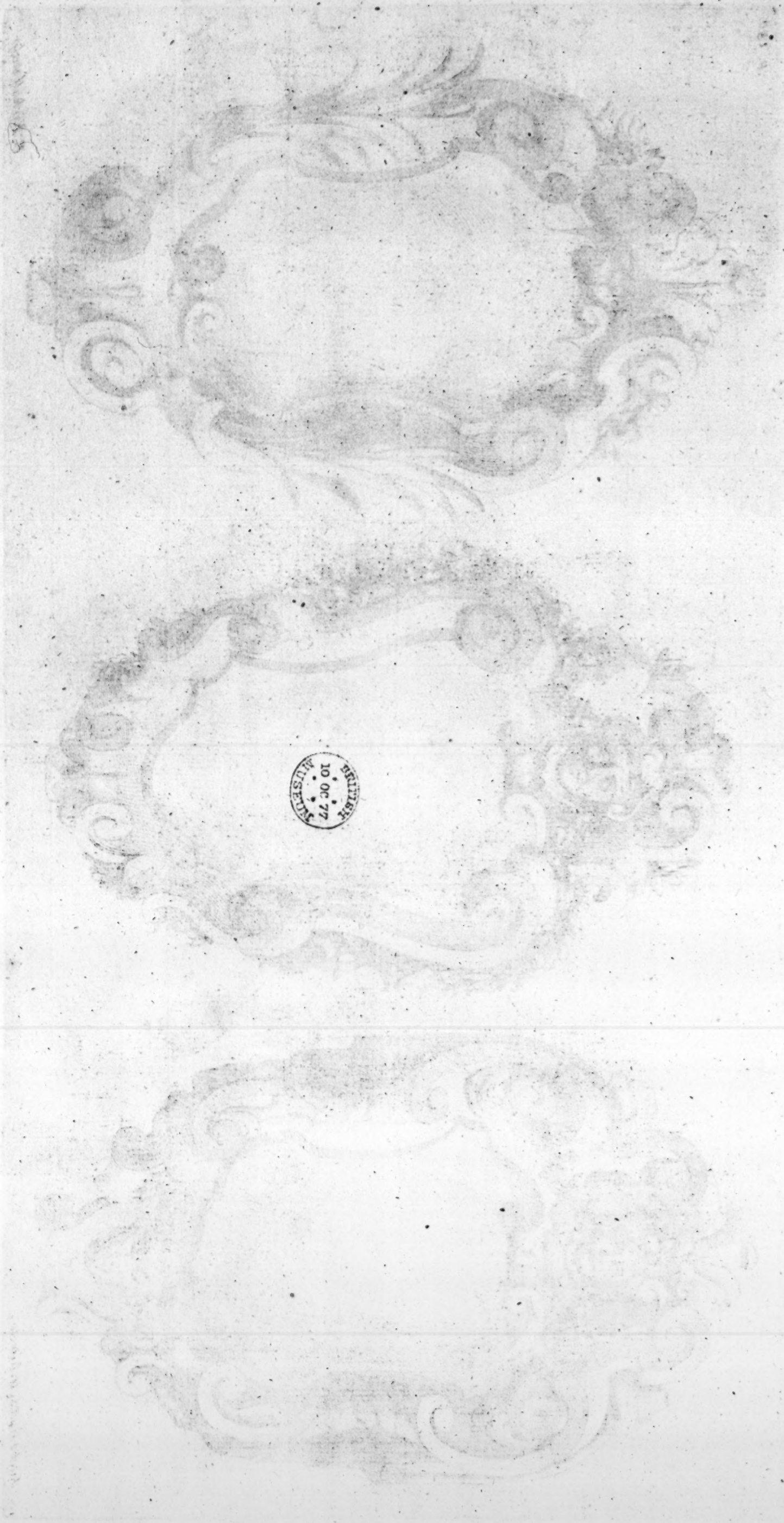






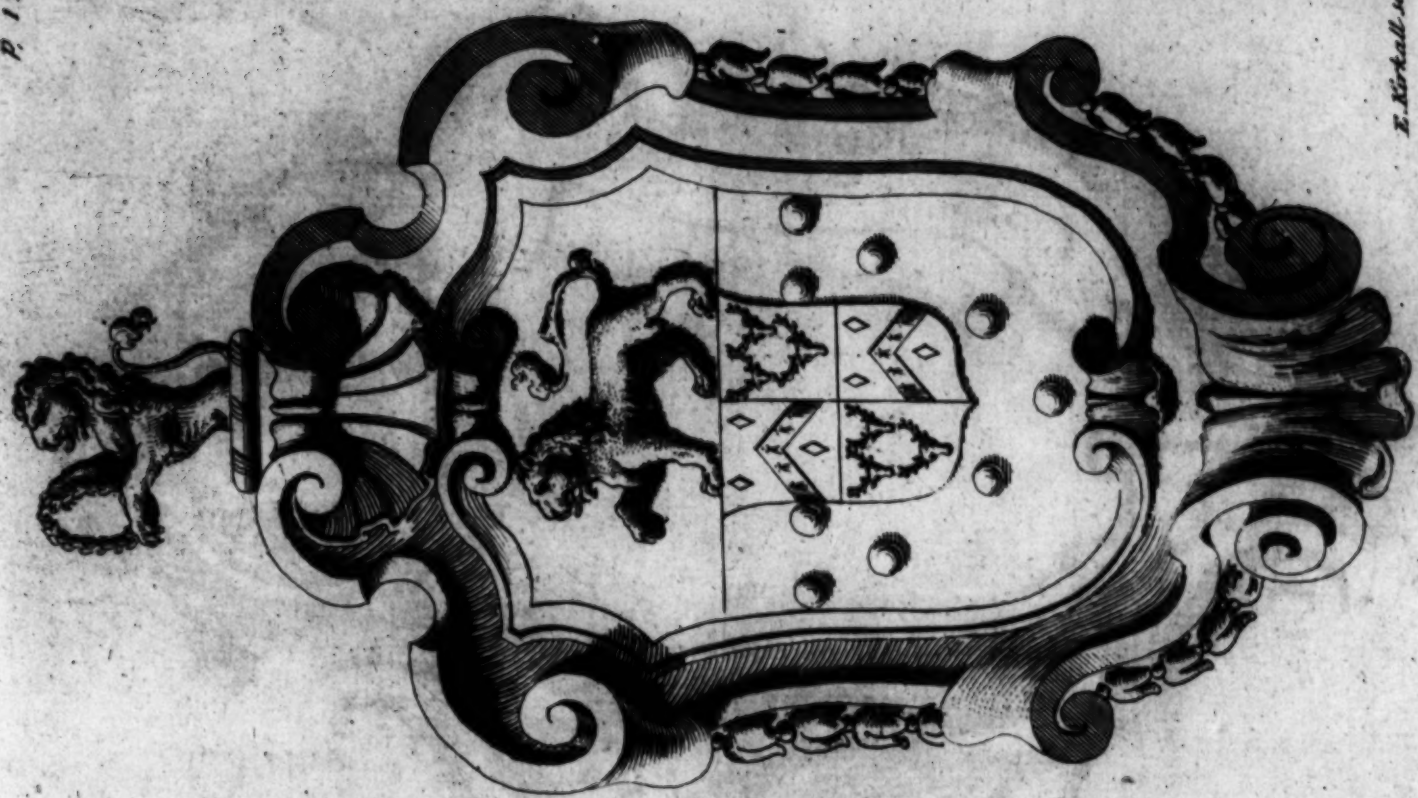






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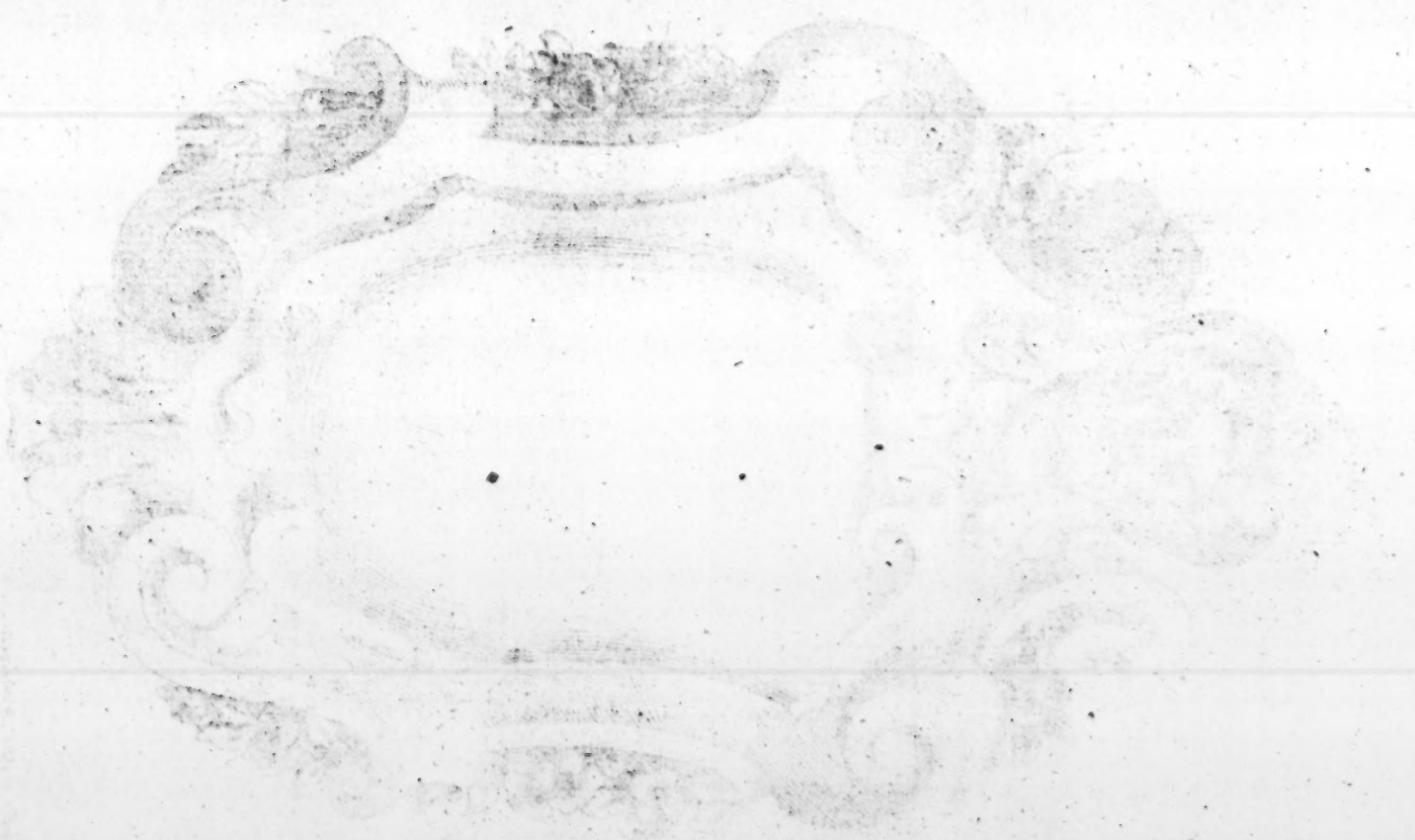
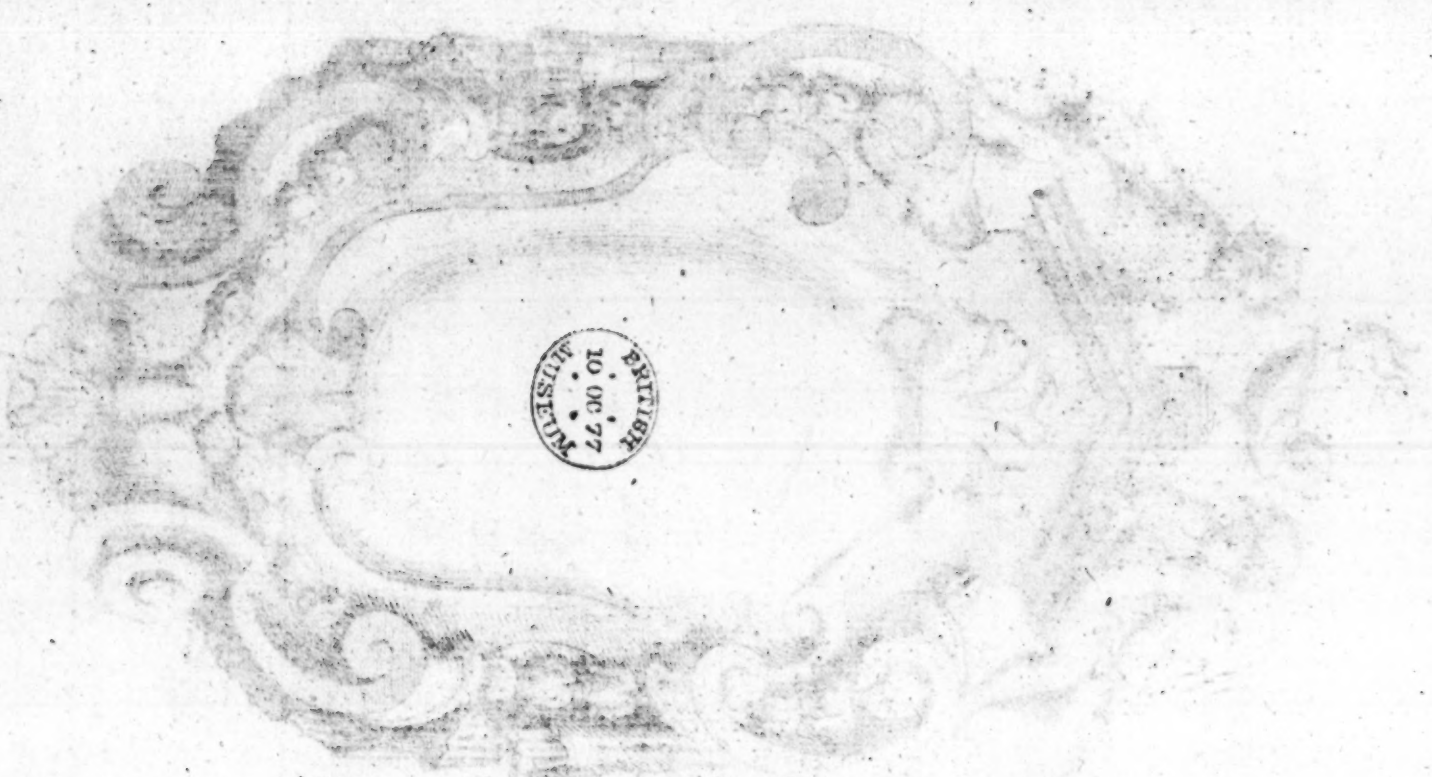


F. Kirkall sculp.



Jacobo Gitti Architecto.

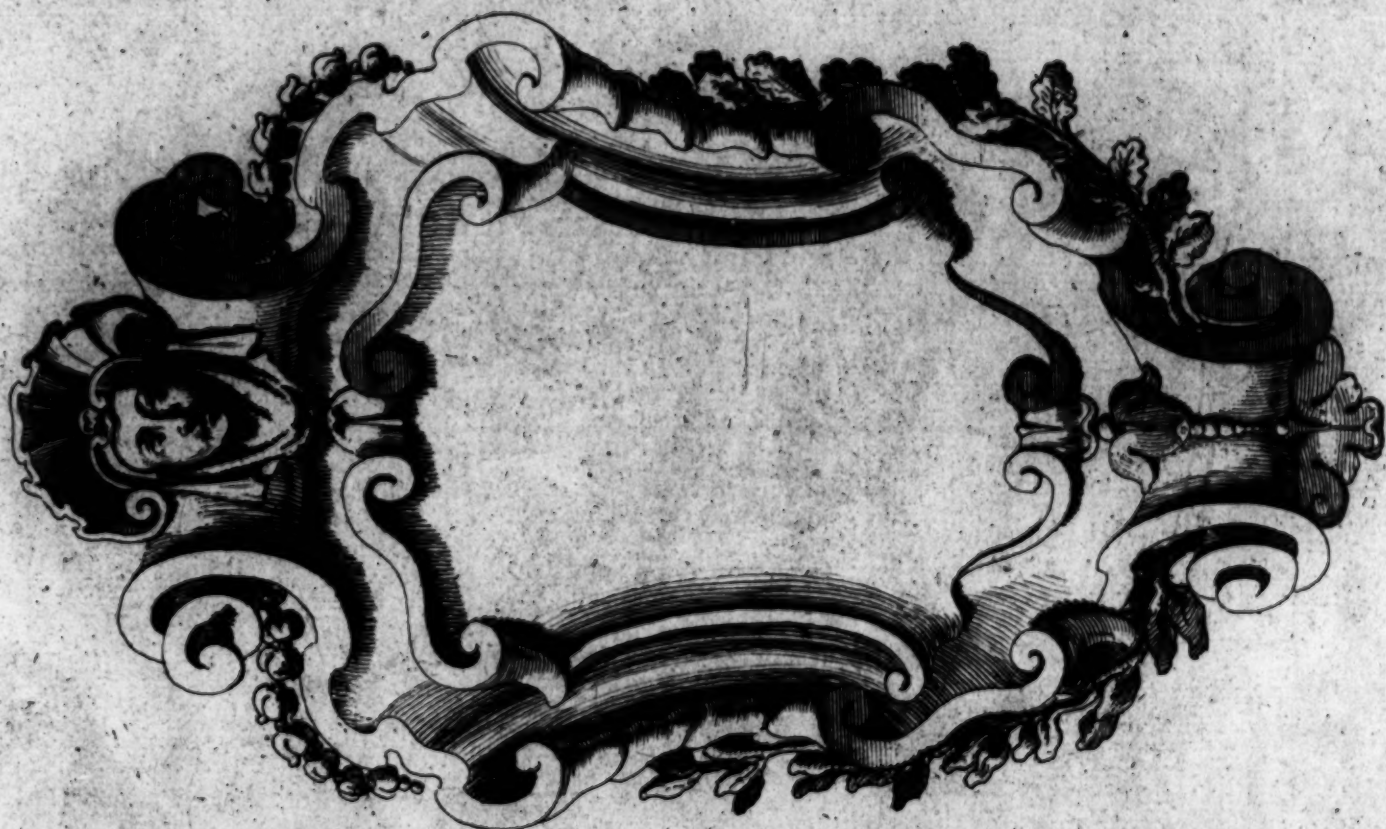






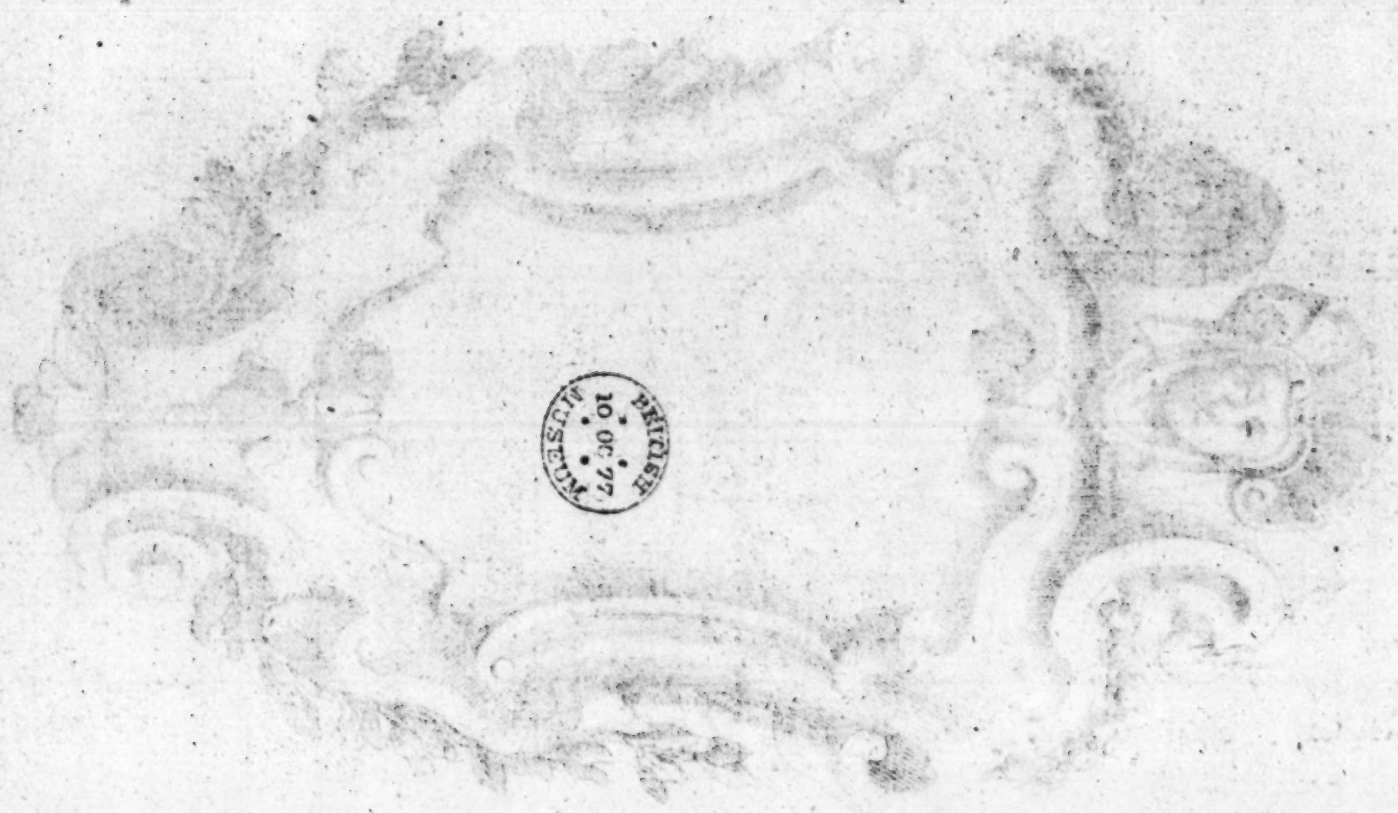
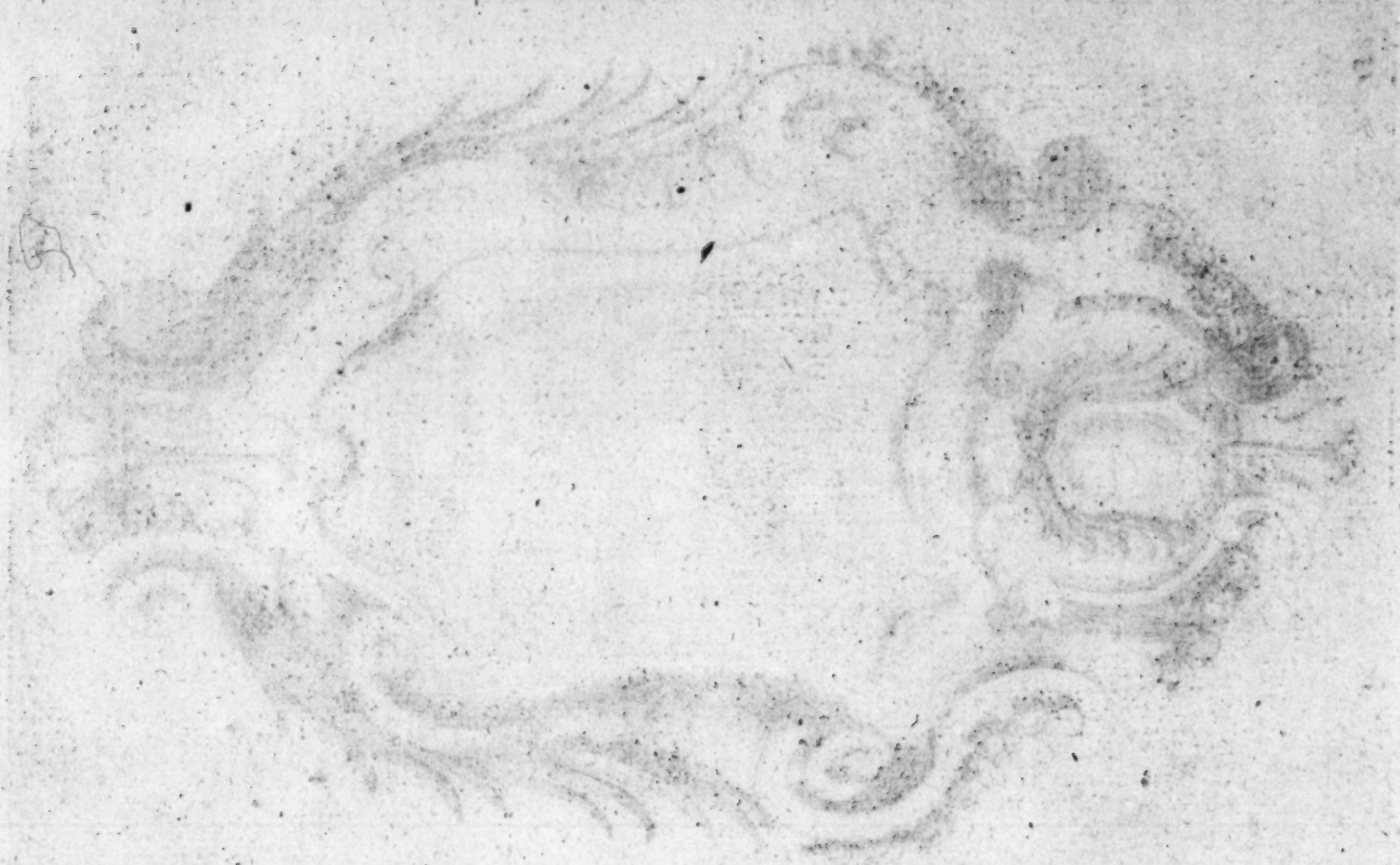


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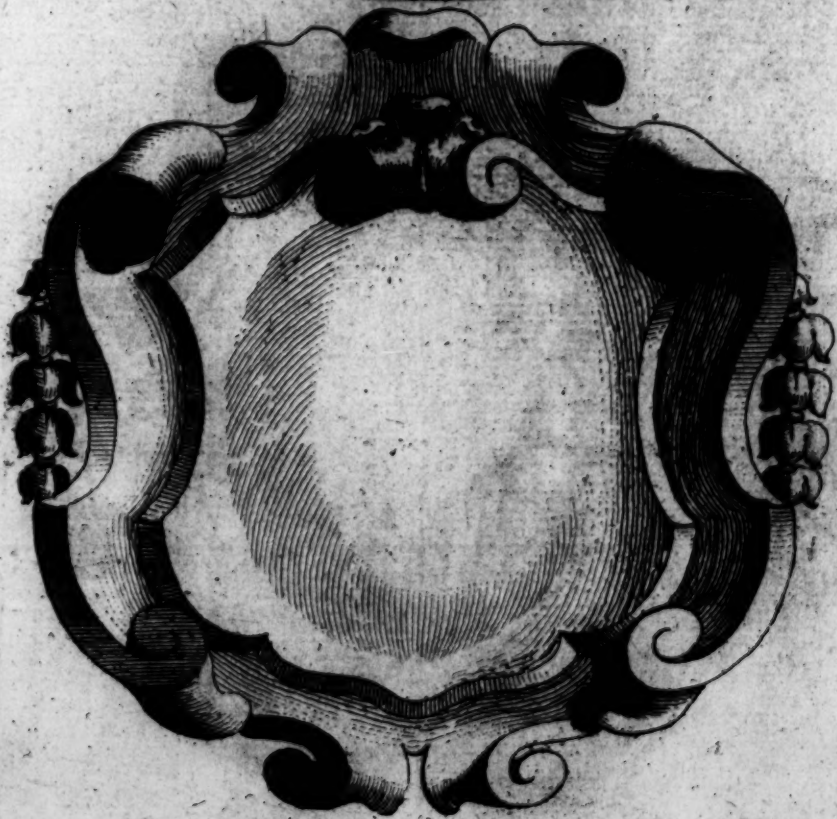
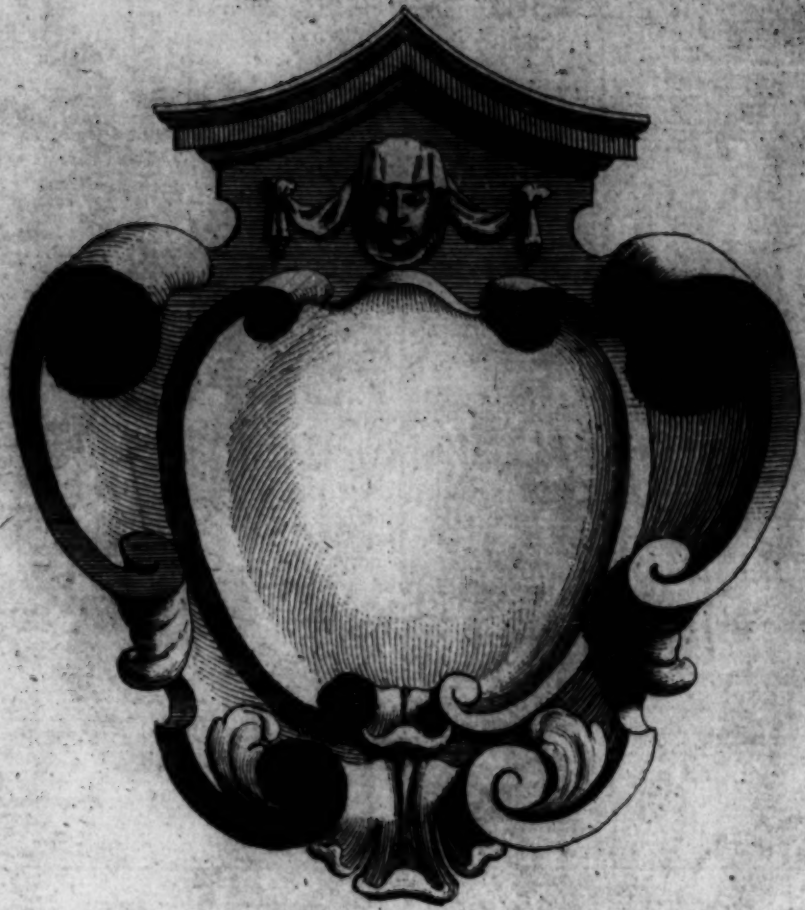


Jacobs Gibbs Architect.

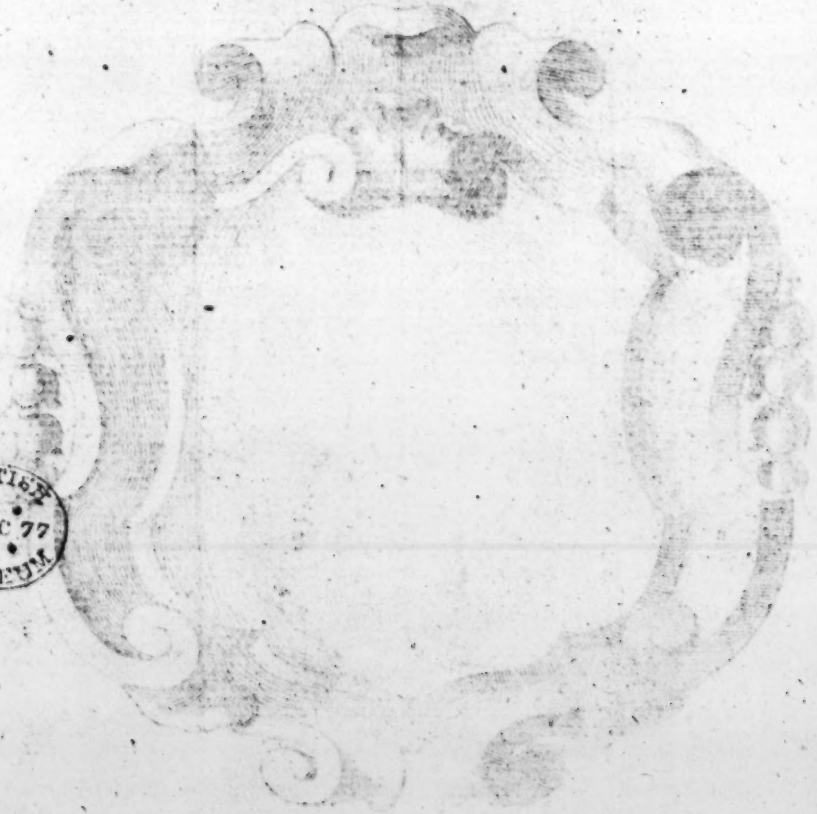
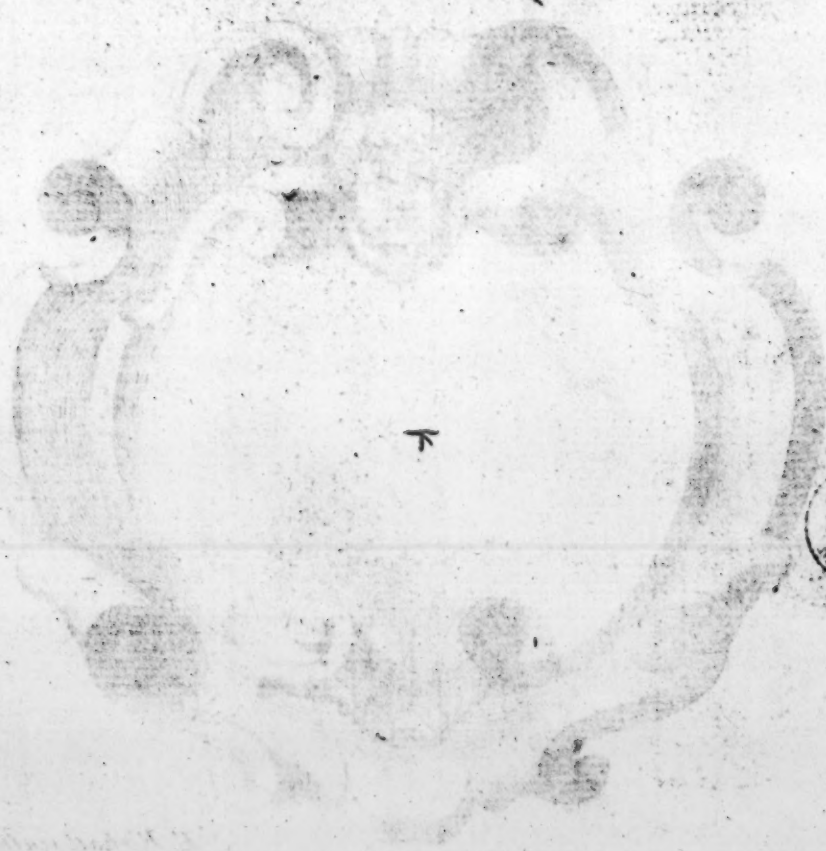
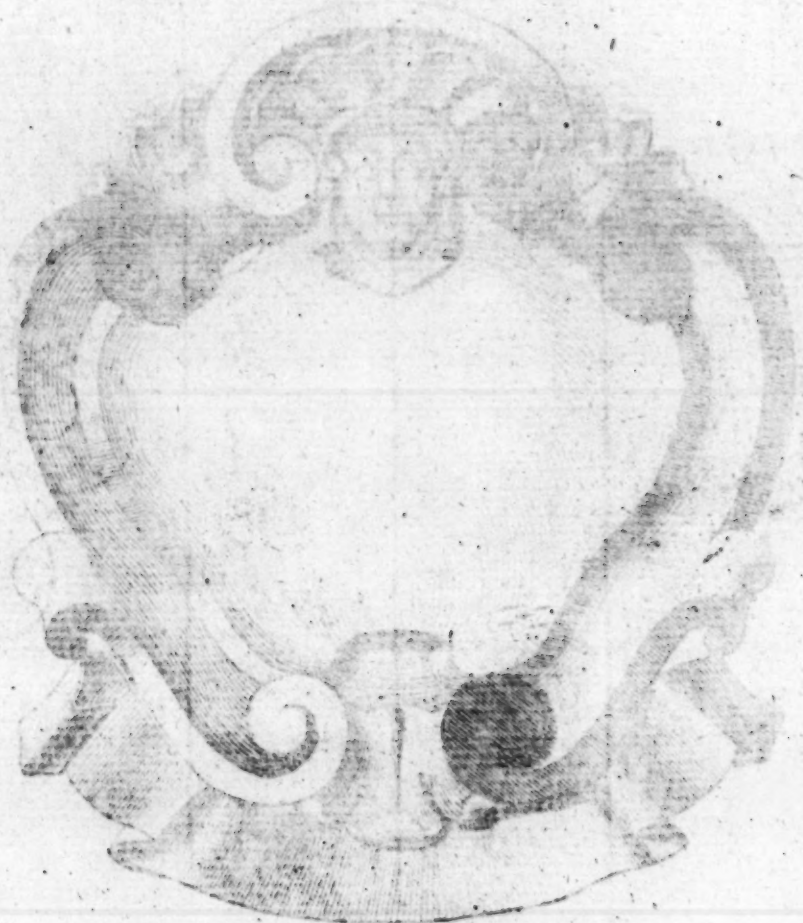
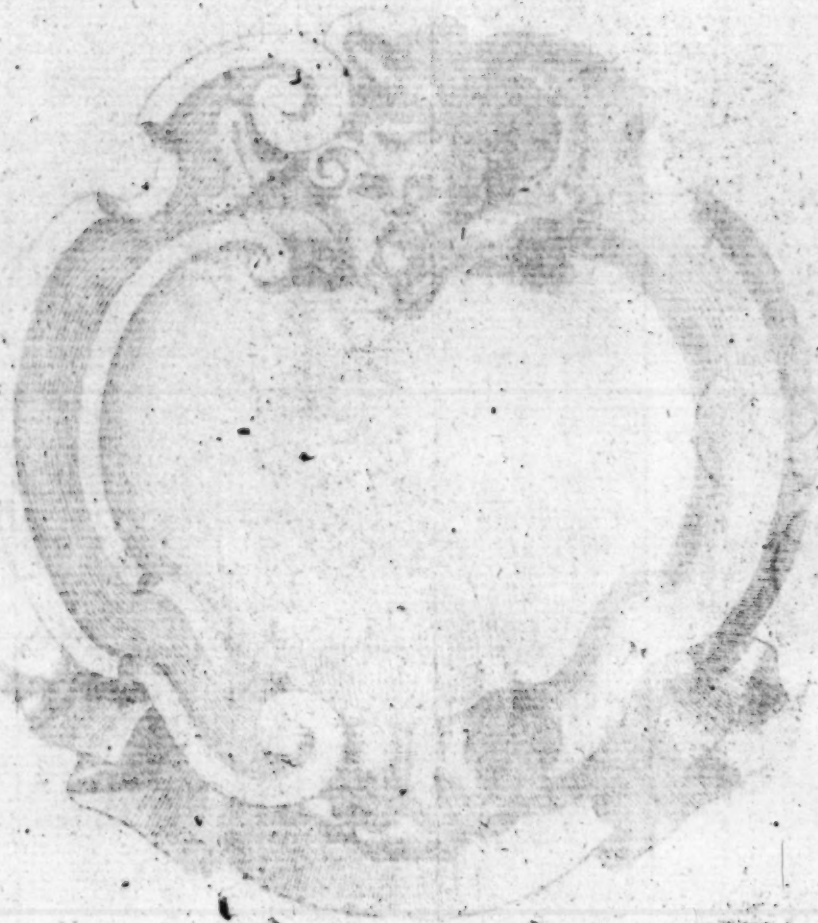
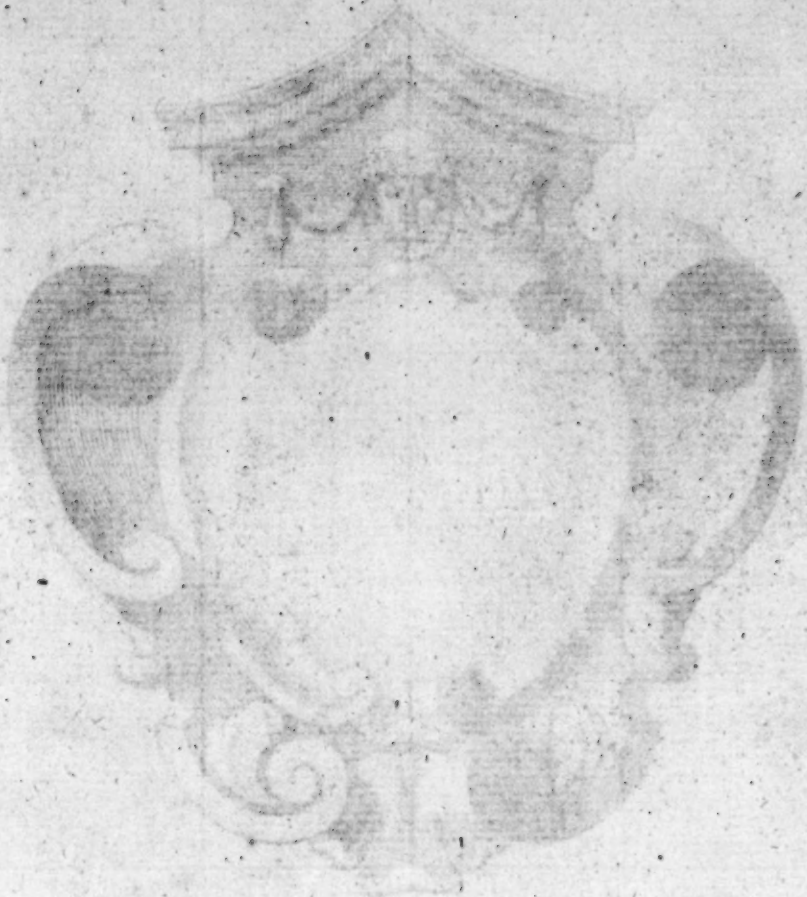












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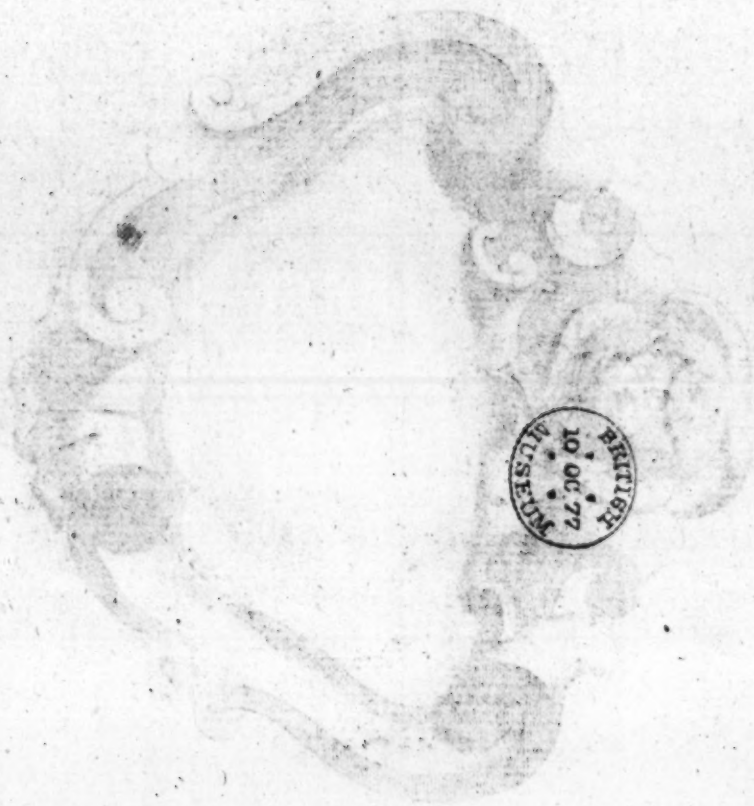


E. Kirkall sculp.



Jacobus Gibbs Architect.









E. Kirkall sculp.

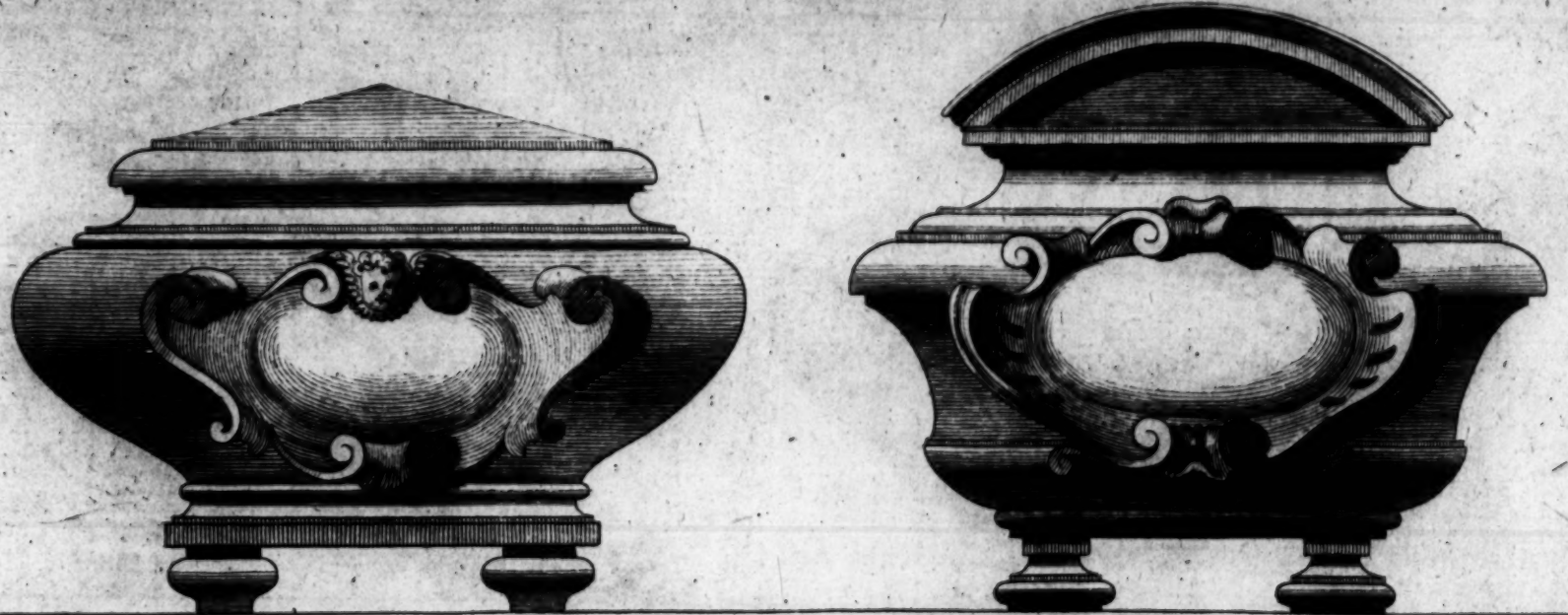
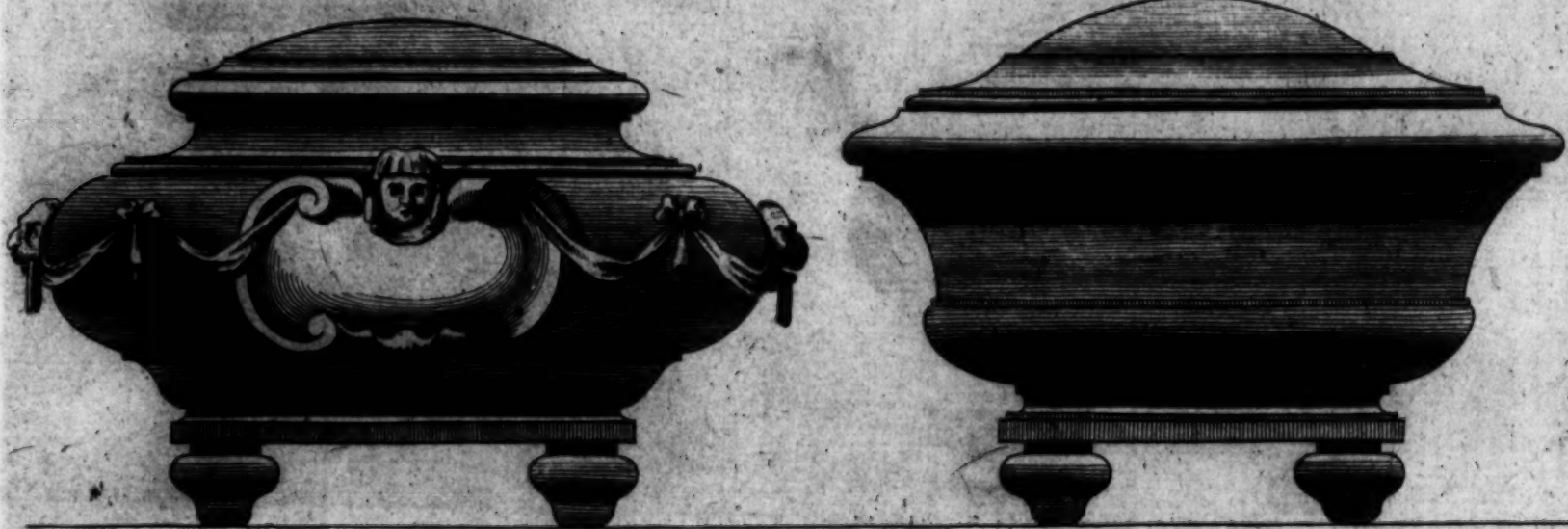
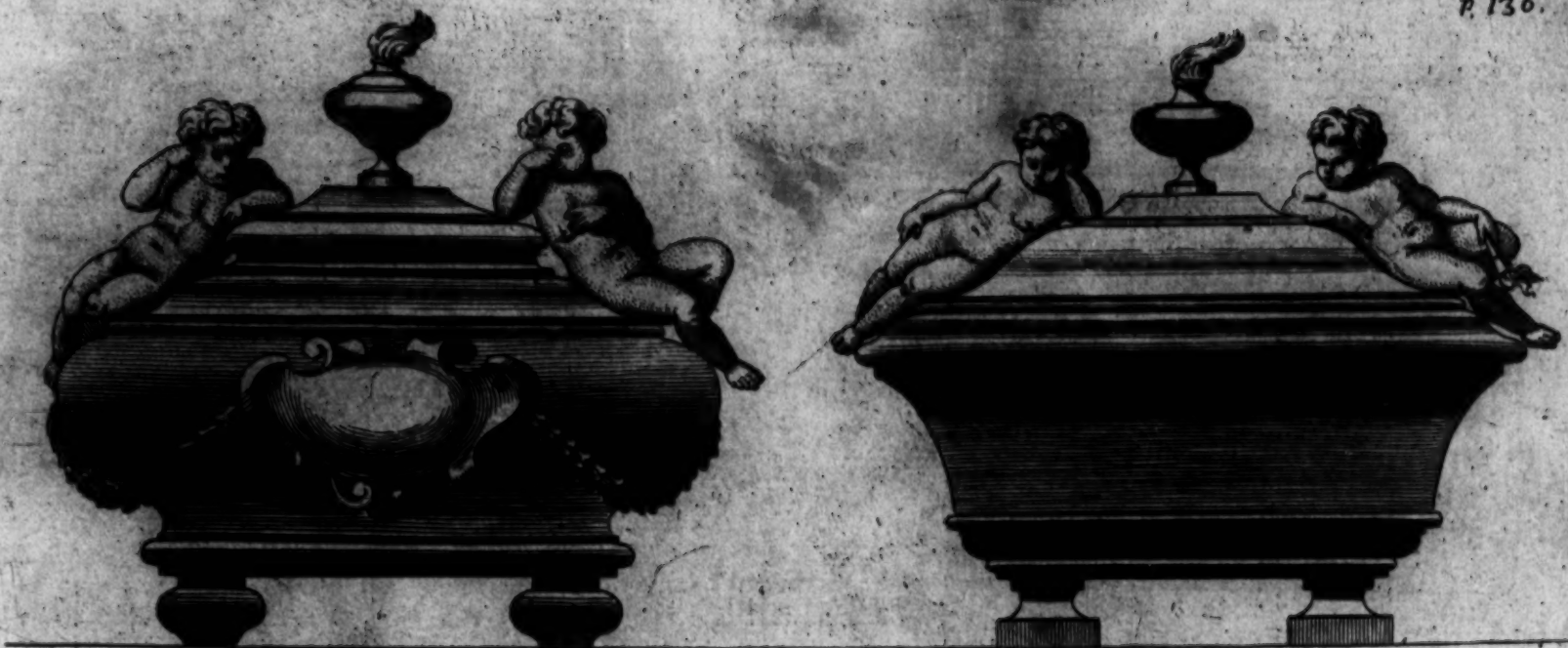


Jacob Gibbs Architect.





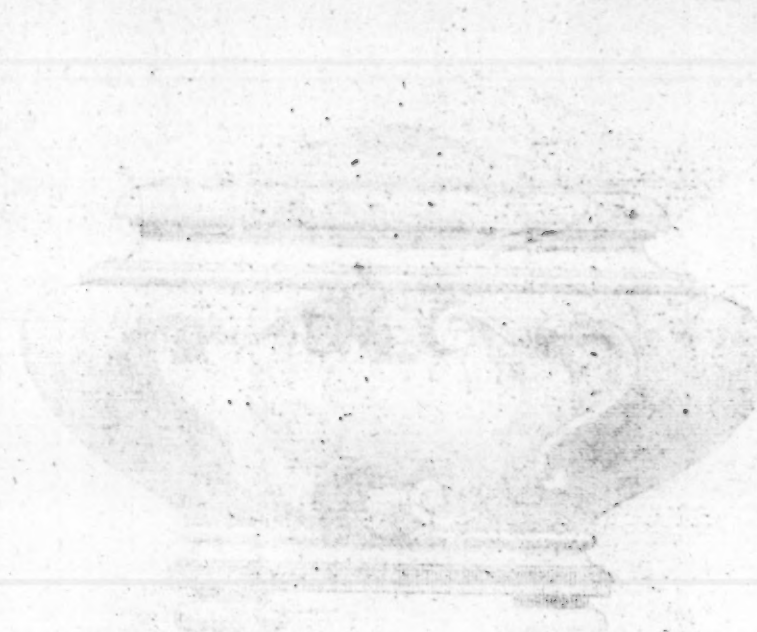
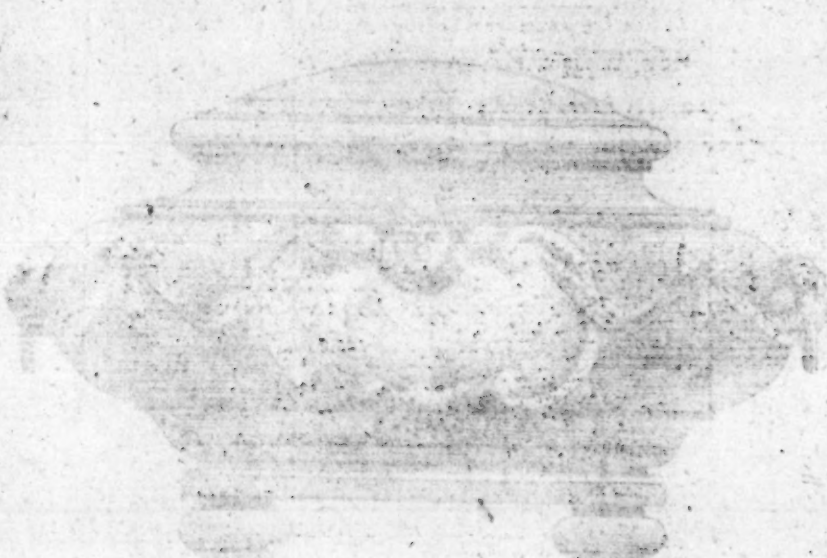
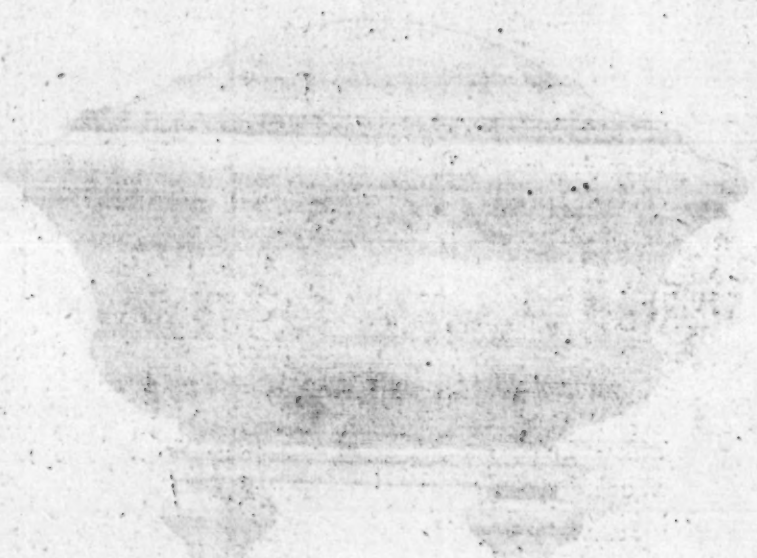
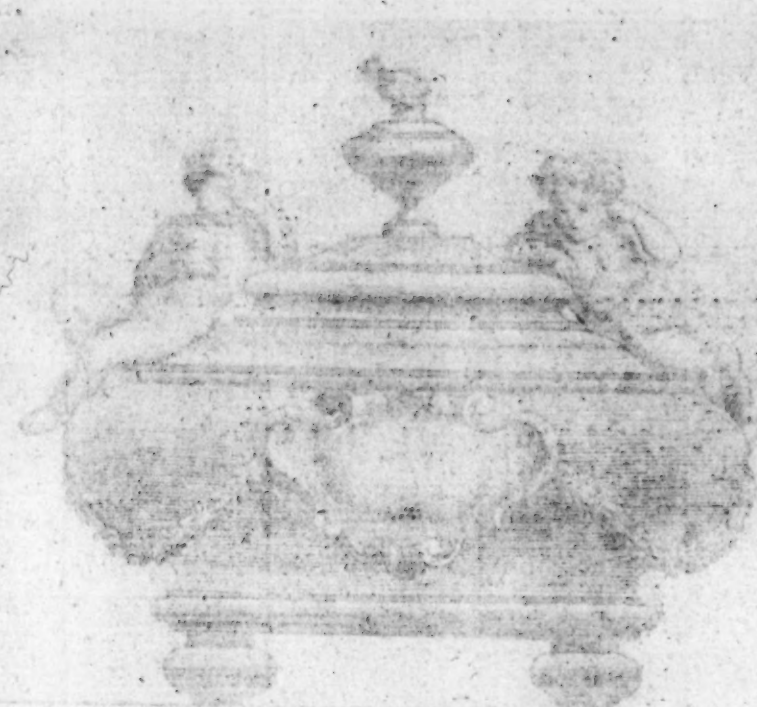
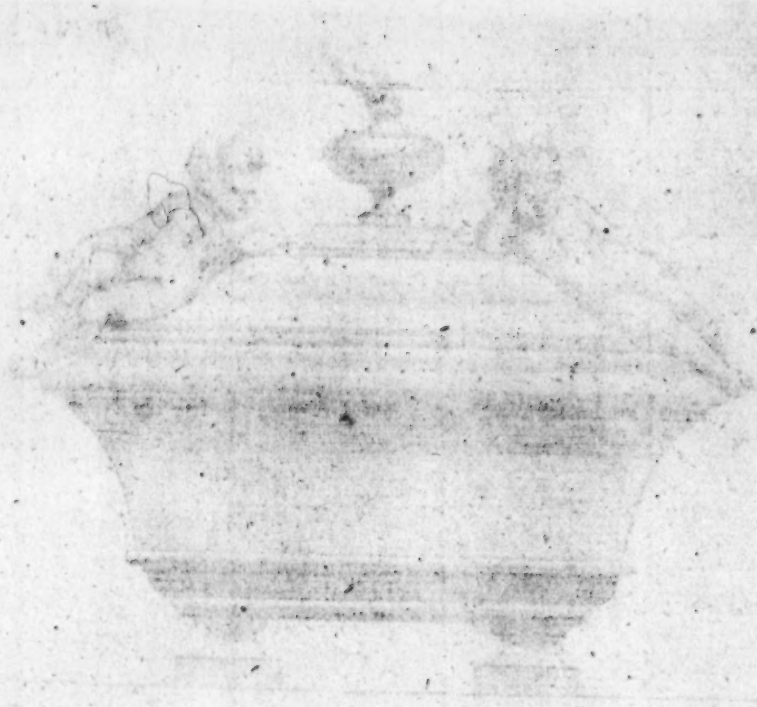




Jacobs Gille Architecte

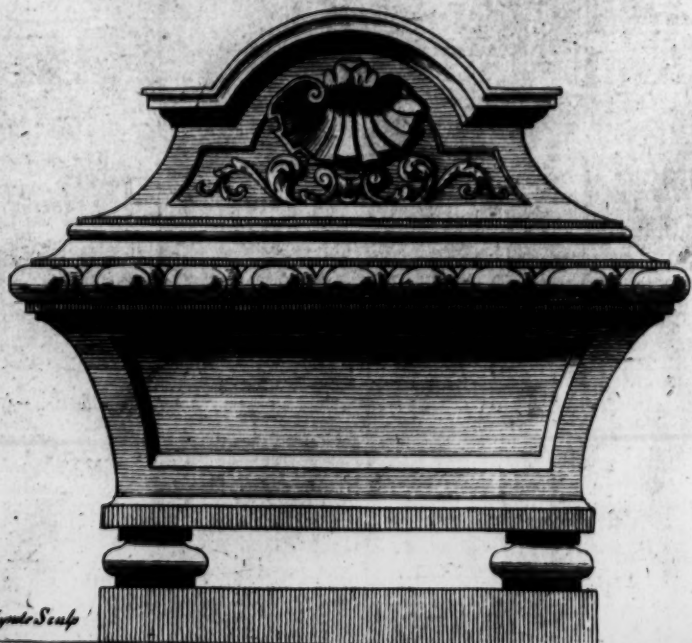
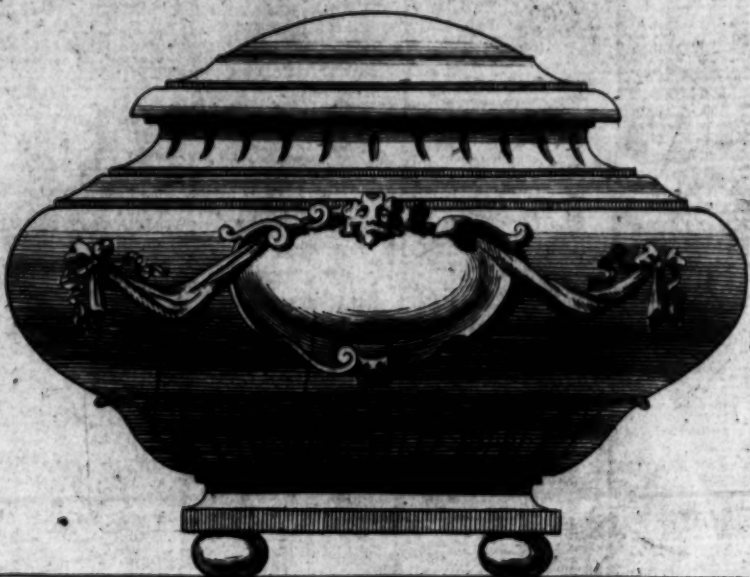
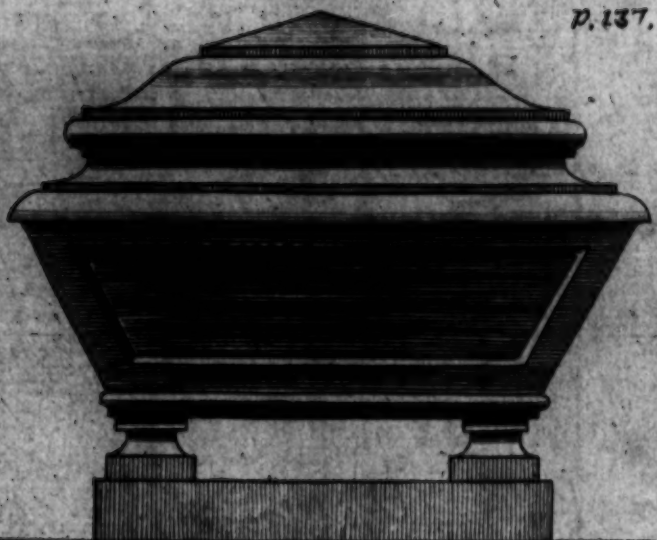
J. Mynde Sculpt.



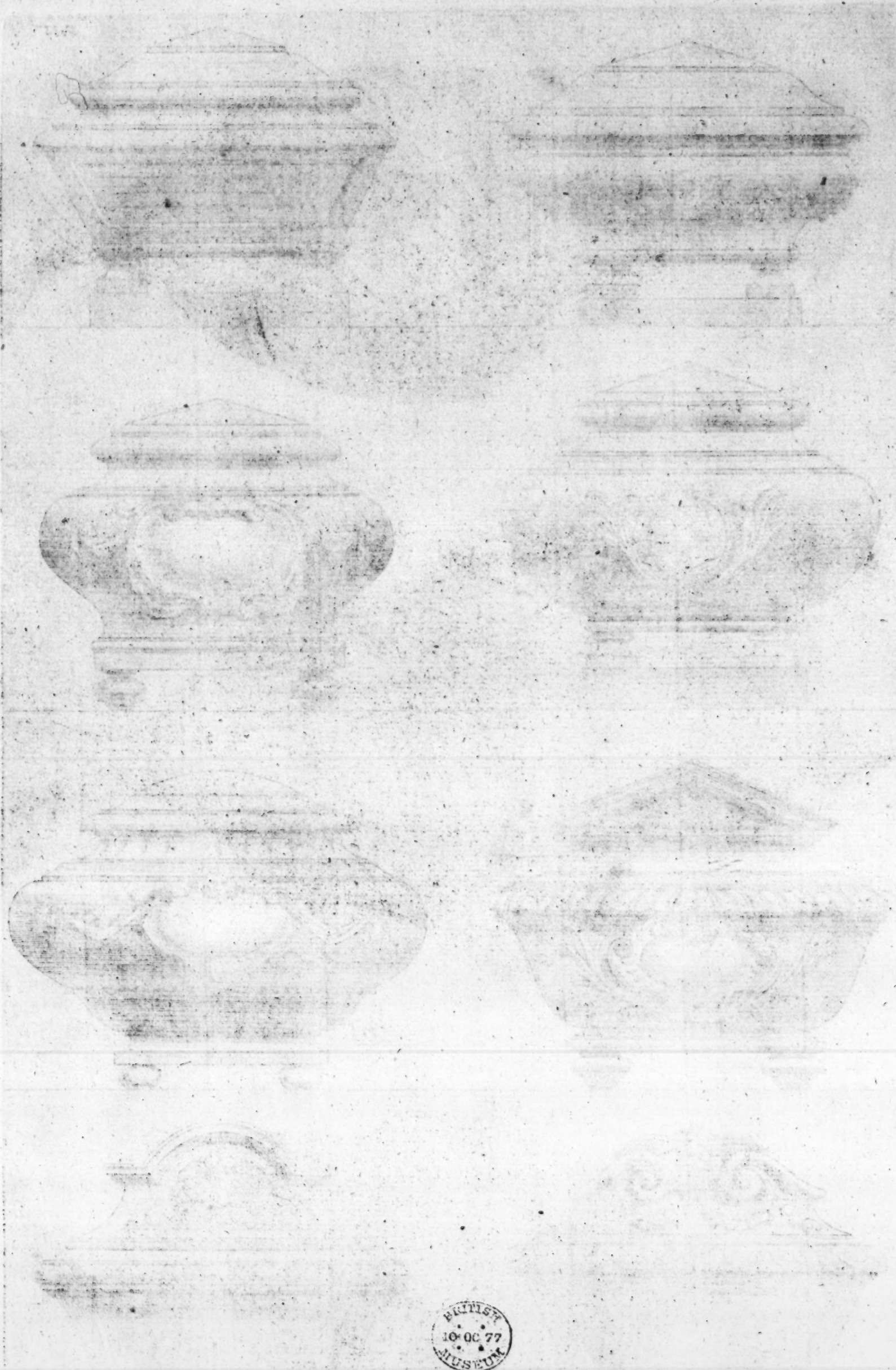


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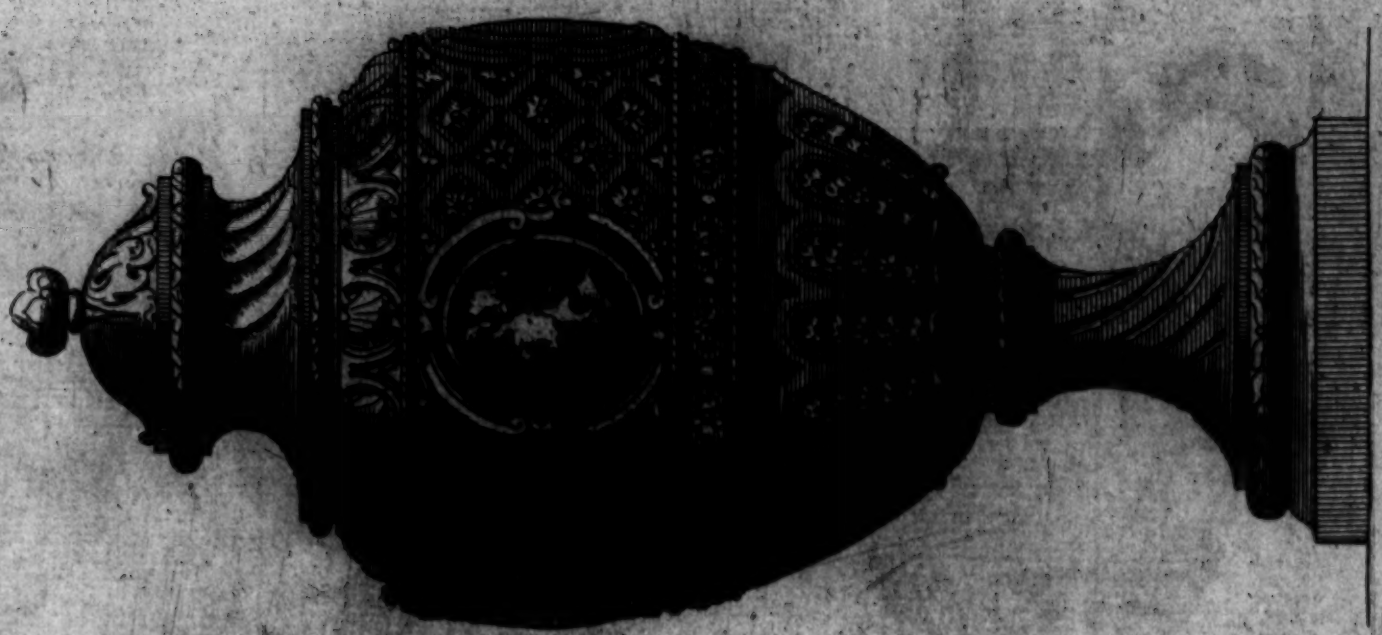




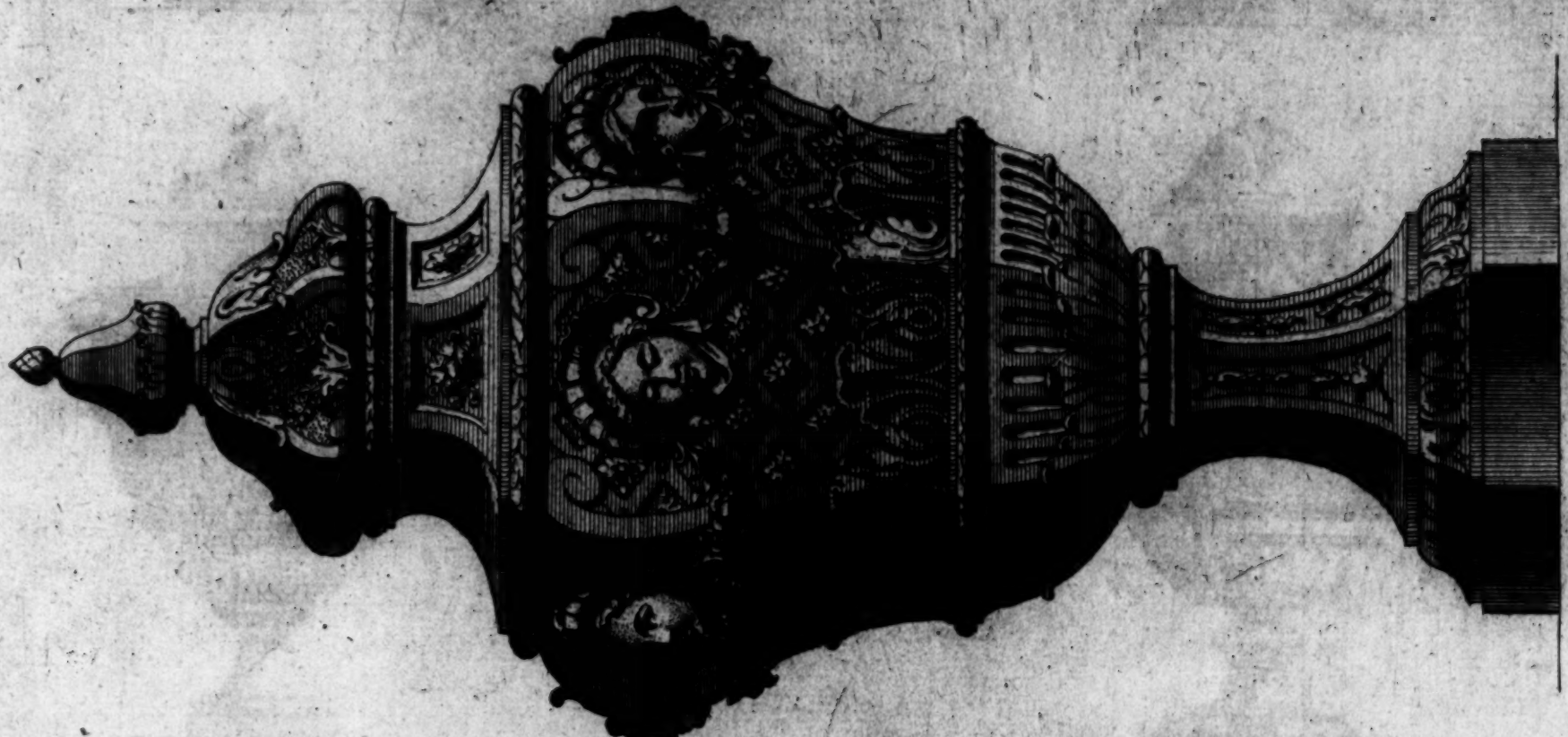


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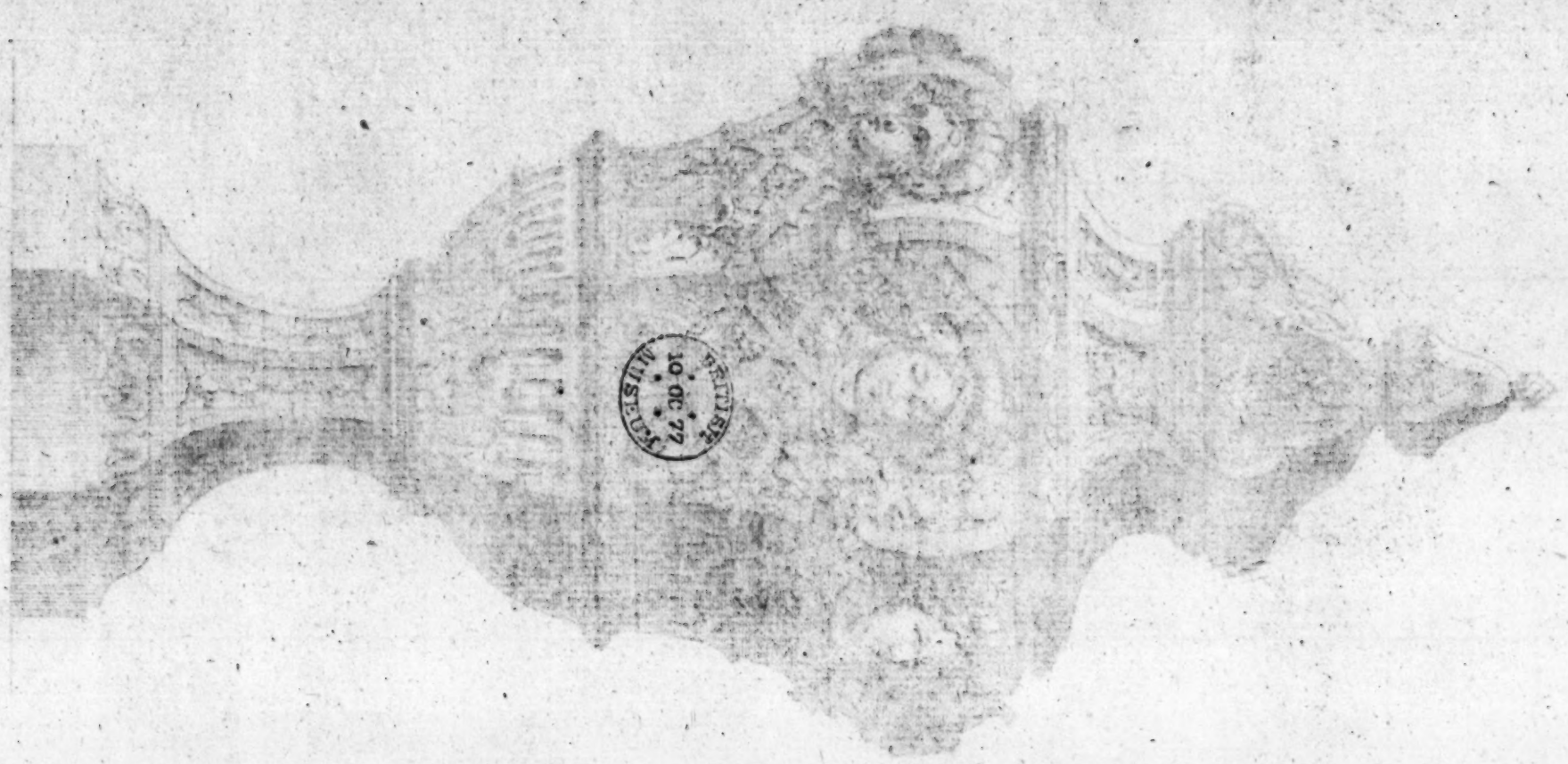
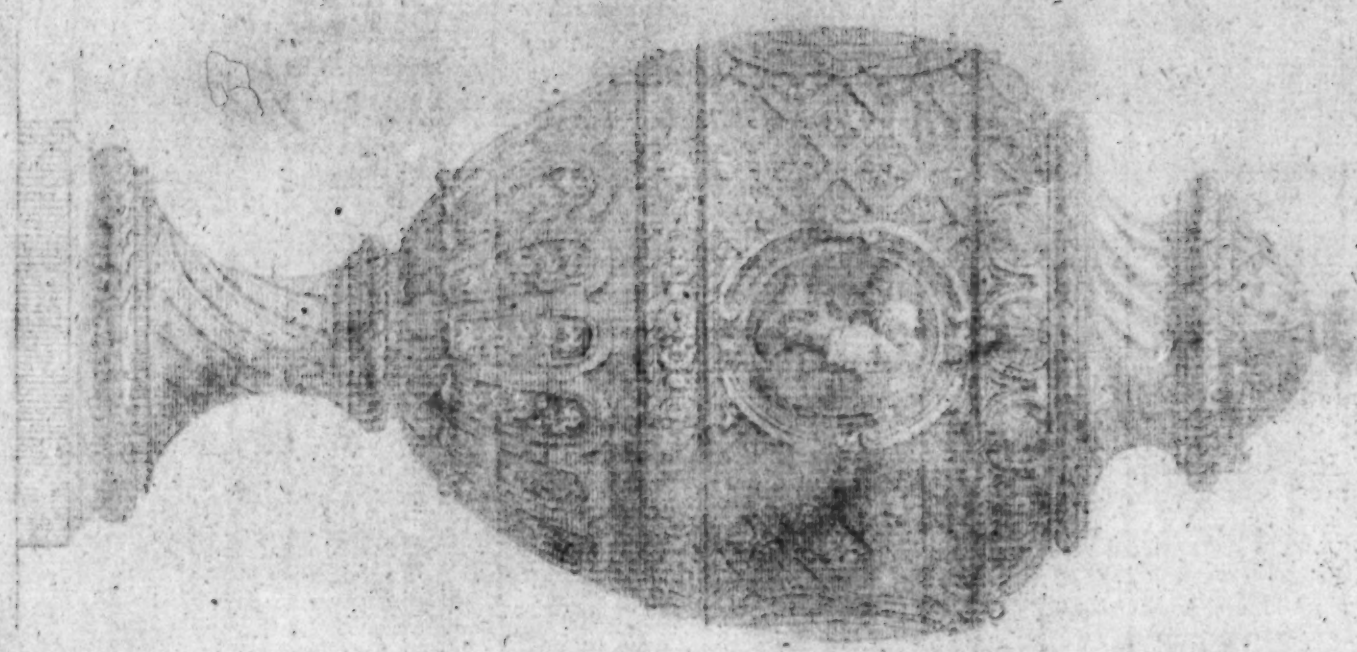
*E. Kestell sculp.*



*Jacobs Gibbs Architect.*



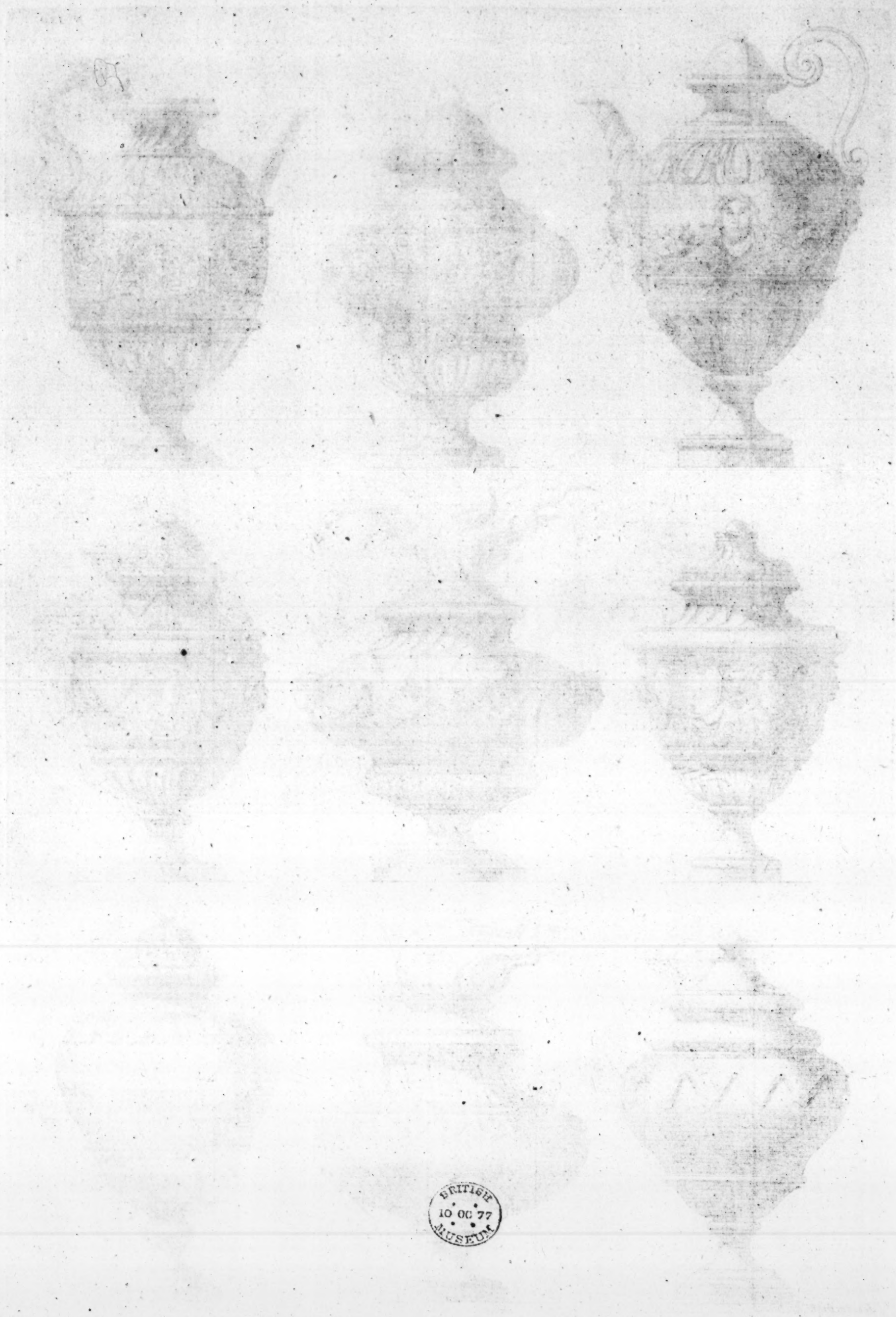
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*Jacobo Gibbs Architect*

*E. Kirkall sculp.*





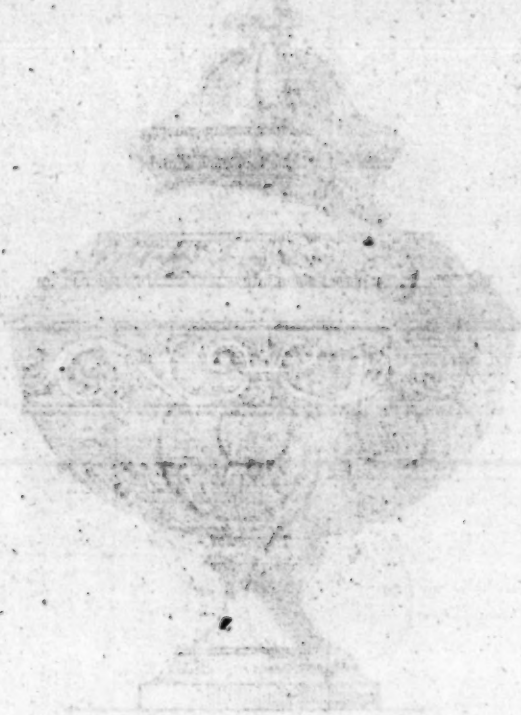




*Jacobo Gibbs Architecto*

*E. Kirkall sculp.*





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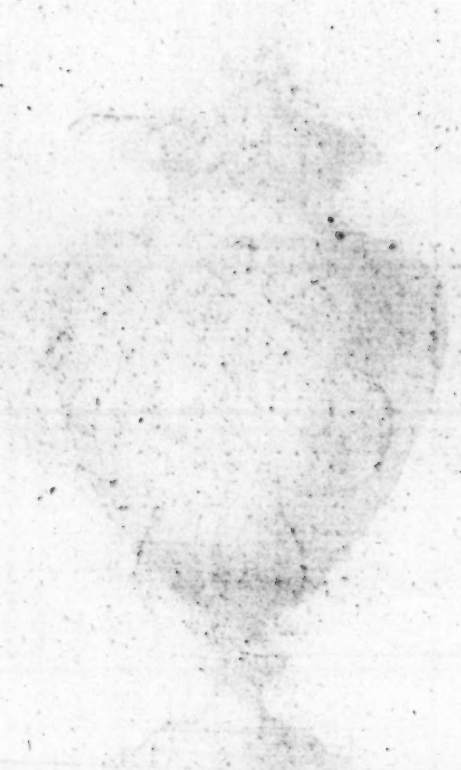




Jacobo Gibbs Architecto.

E. Kirkall sculp.





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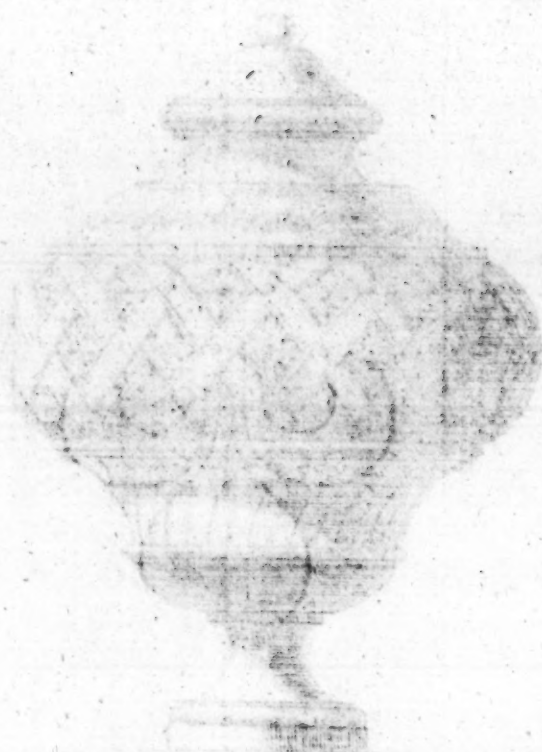


*Jacobo Gibbs  
Architecto.*



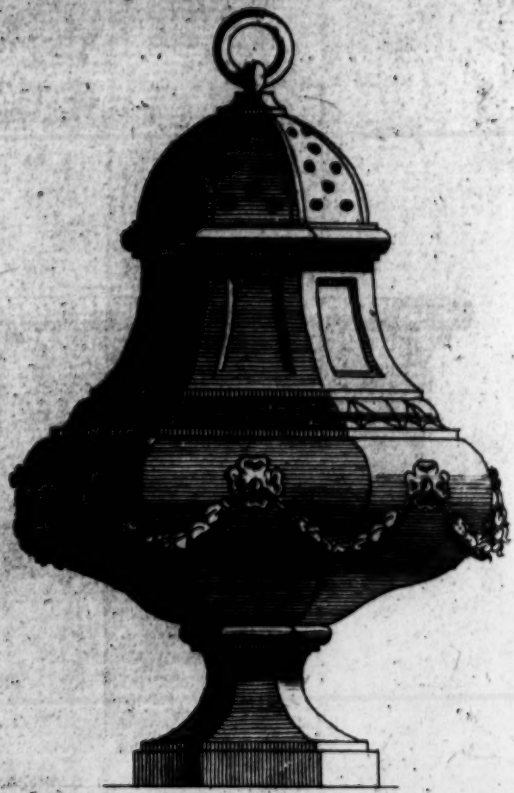
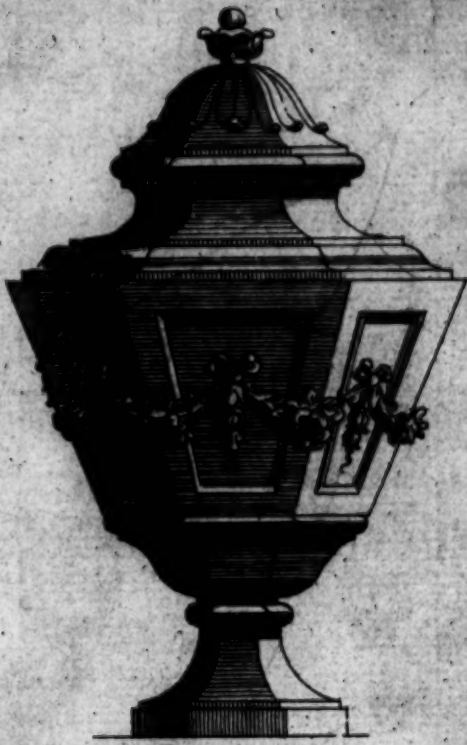
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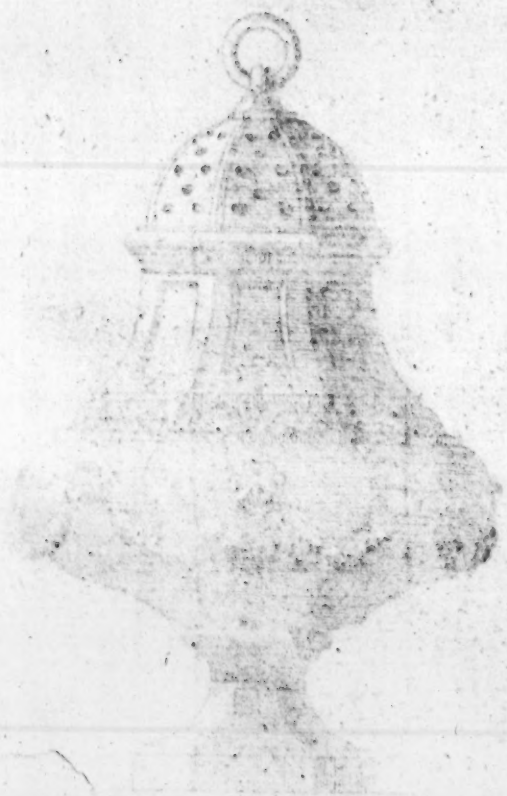


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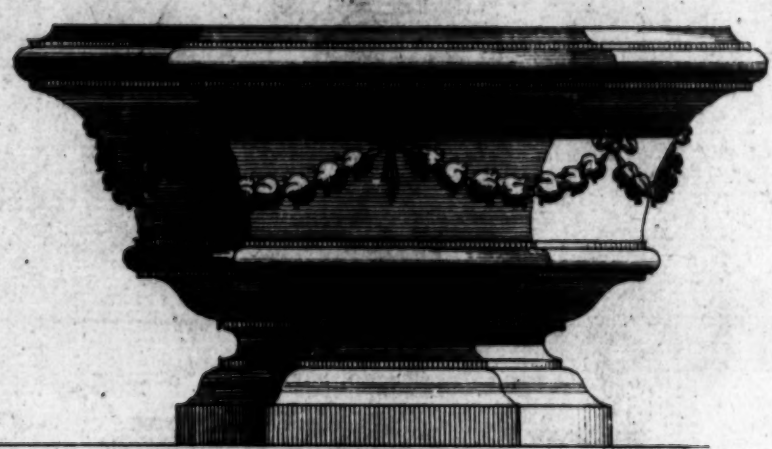
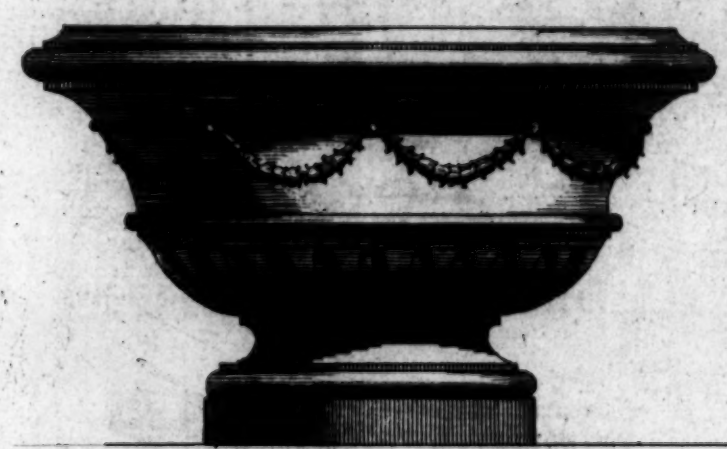
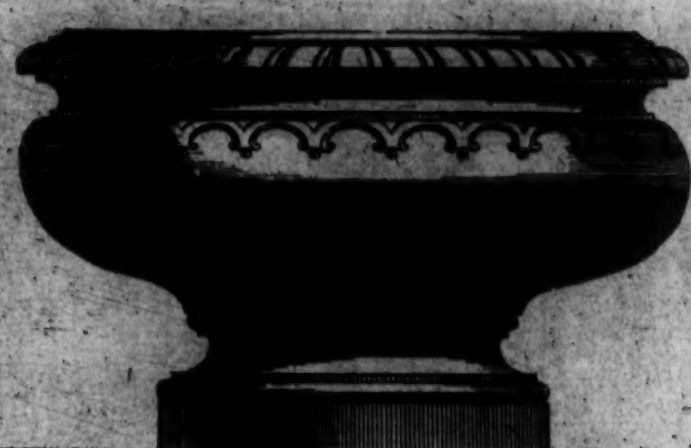
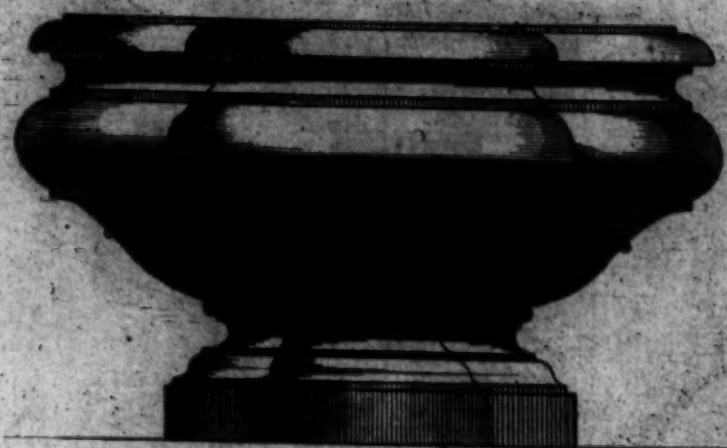






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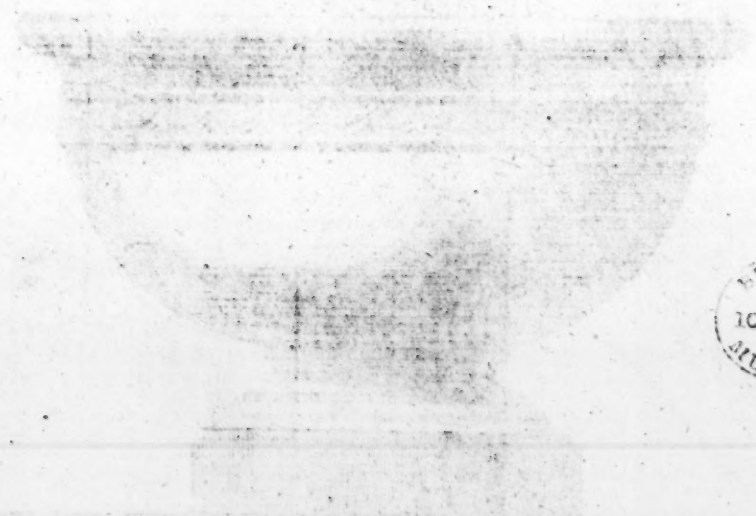
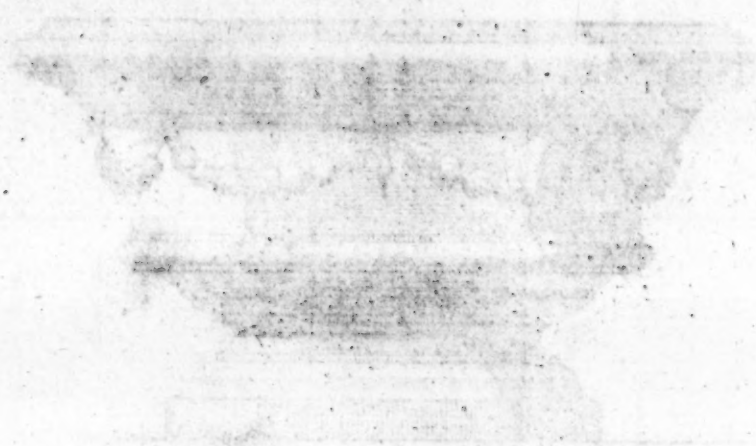
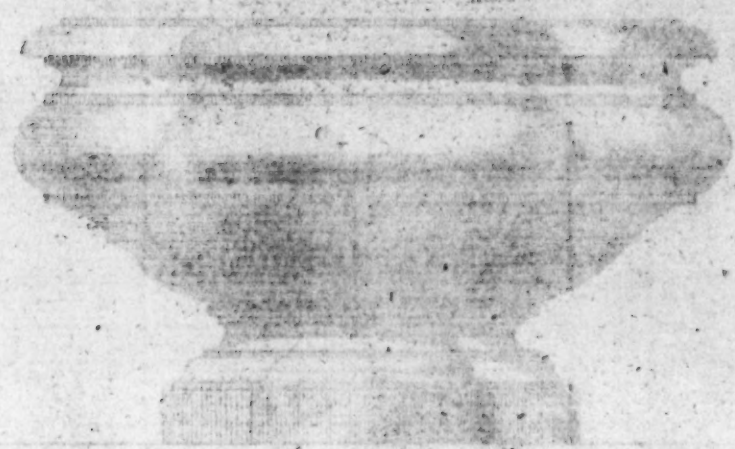
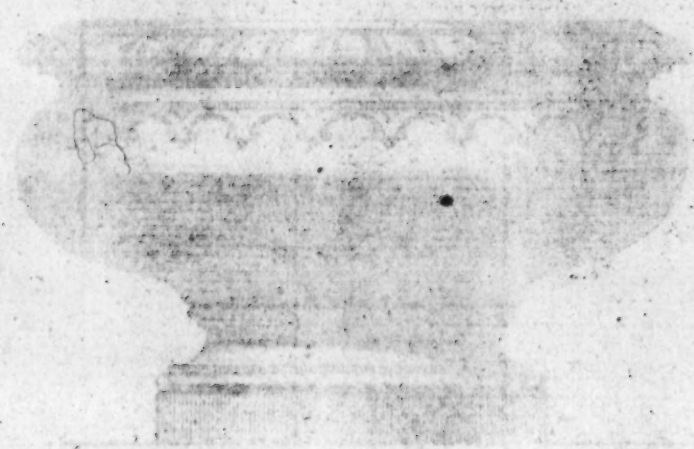




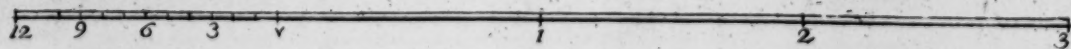
*Jacobo Gibbs Architecto.*

*E. Kirkall sculp.*





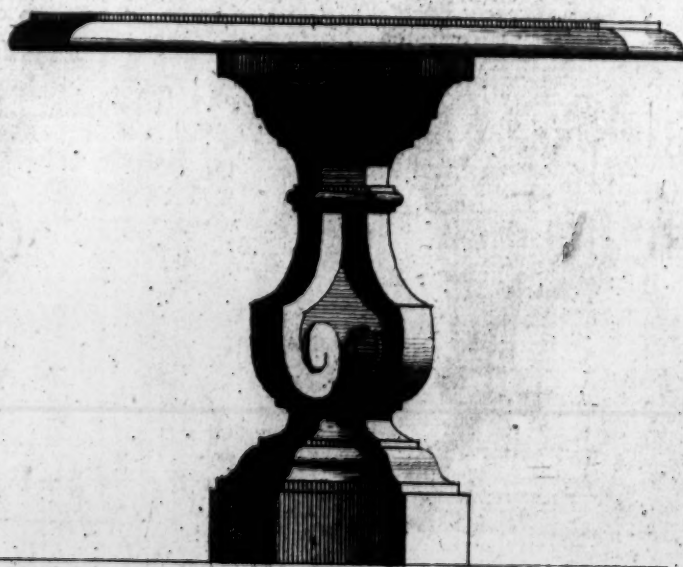
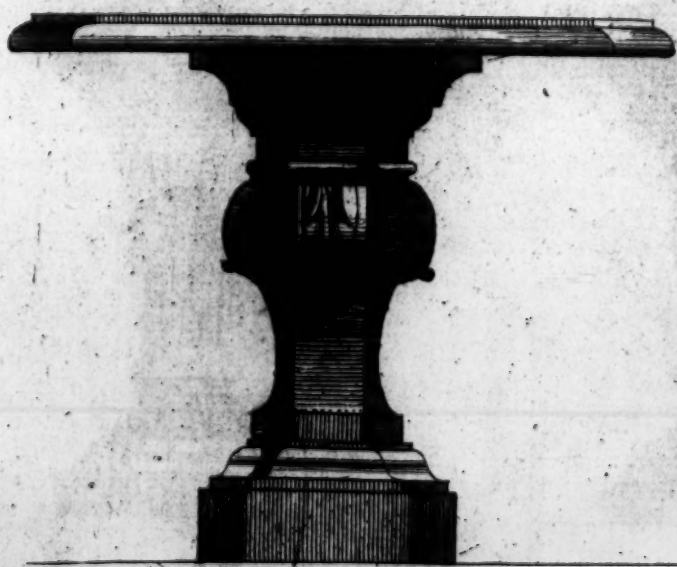
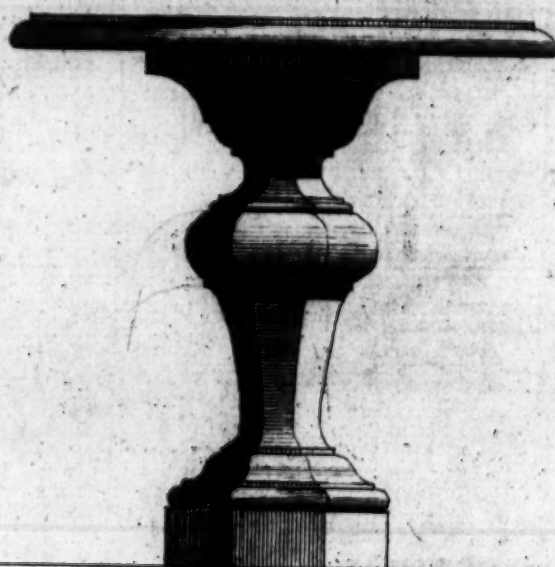
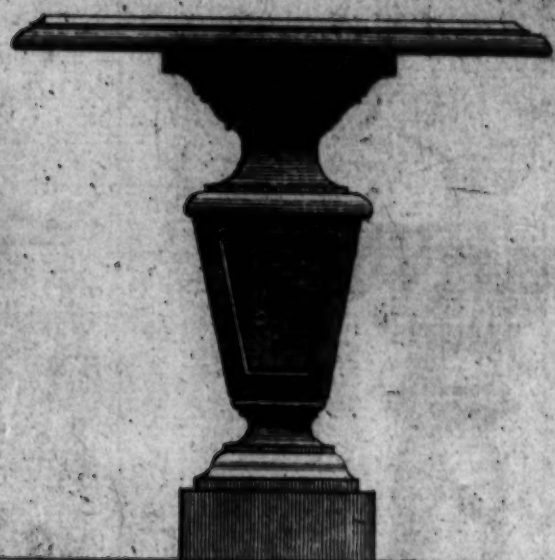
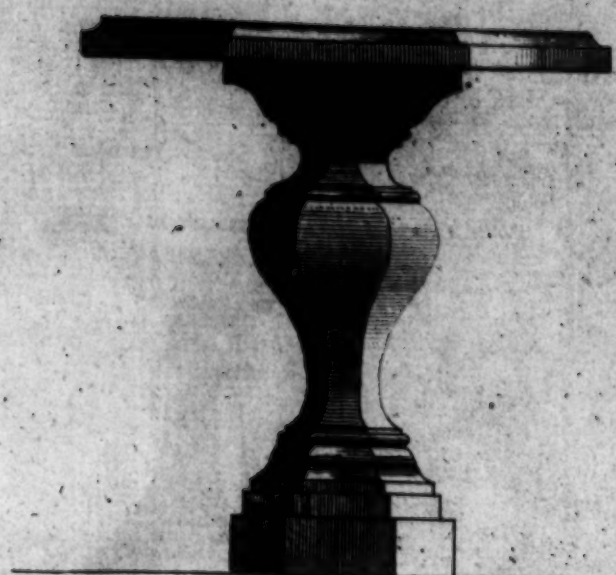




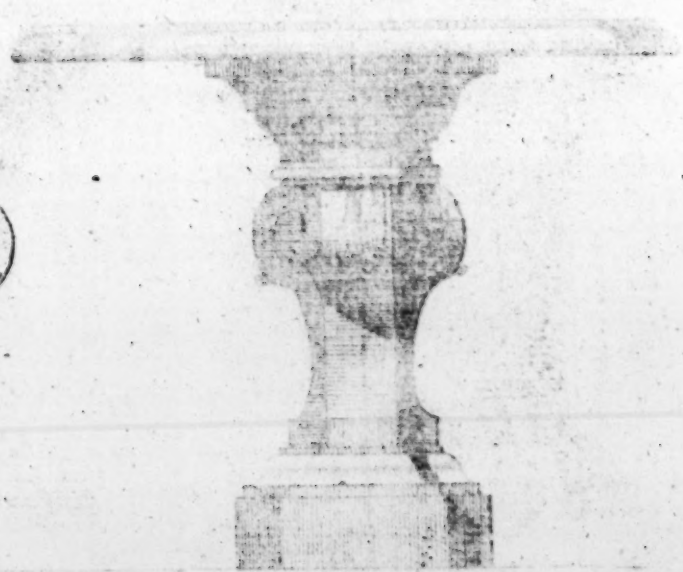
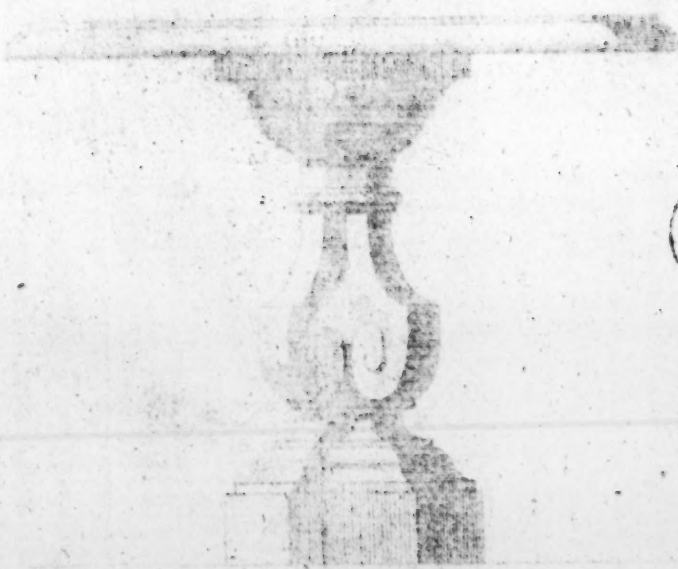
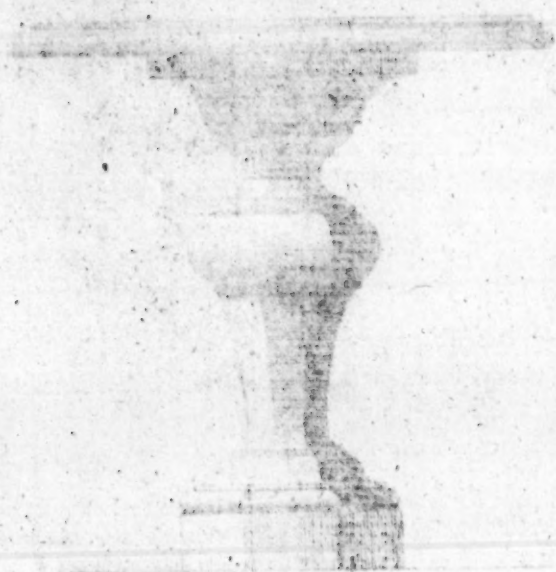
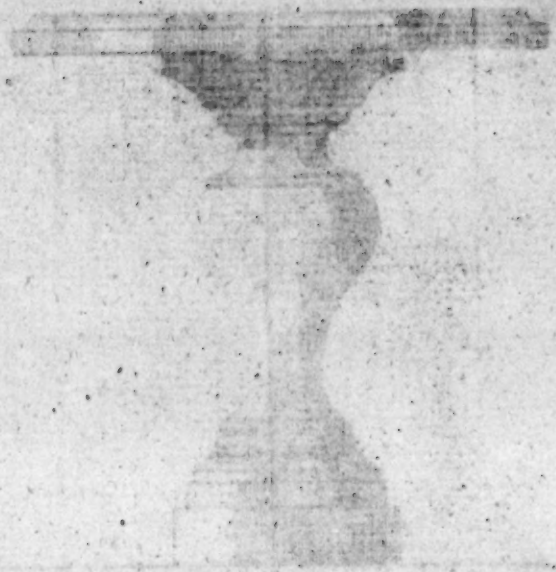
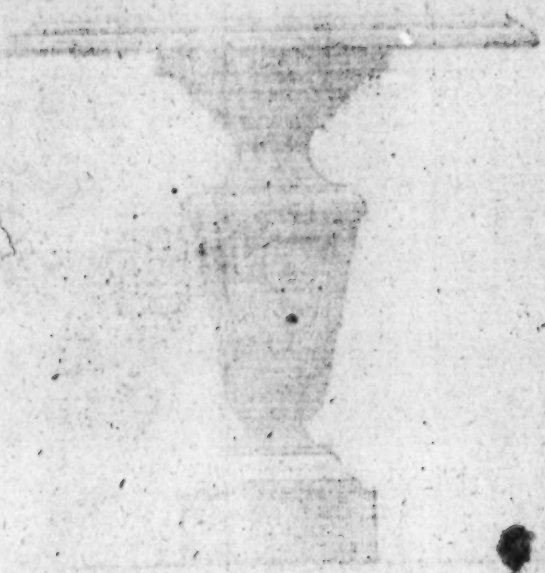












Urn, No. 1

Urn, No. 2

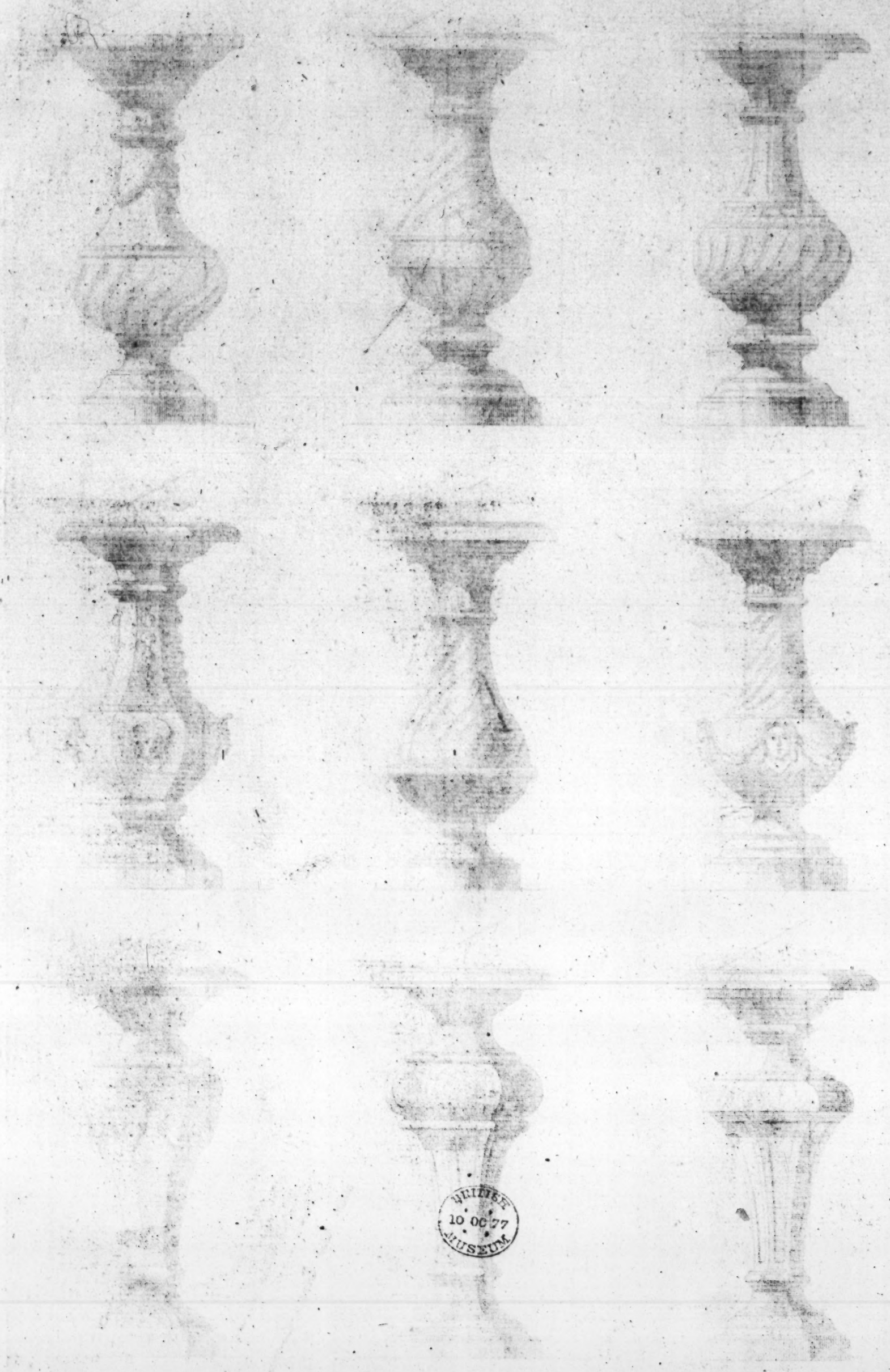




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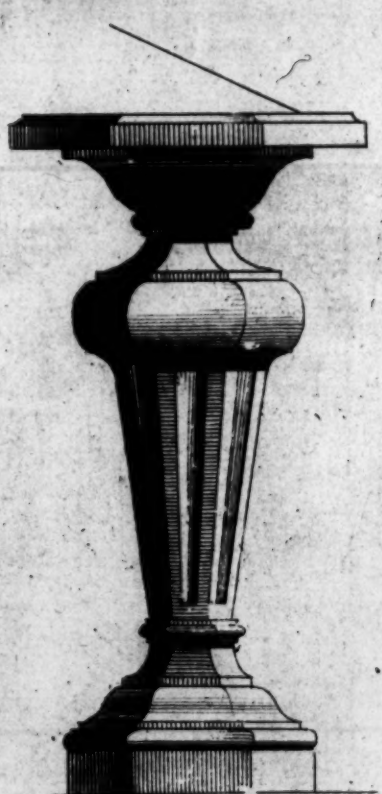
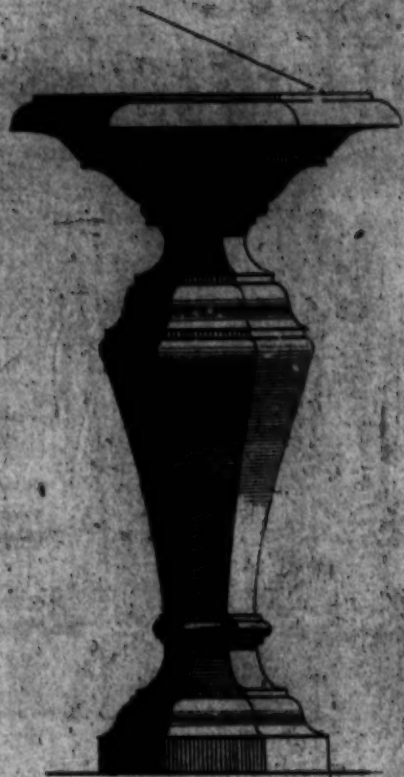
*E. Kirkall sculp.*





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